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Their Last Chance !

India's first democratic elections under its secular constitution are over. And the crooks are back in the saddle again. As we had predicted in November 1951, the Congress will rule the roost for the next five years in the Parliament and in 20 State Assemblies out of 22. In Madras and Travancore-Cochin States, the Congress lost the battle of the votes as people in those states could no longer tolerate the amount of corruption religiously practised by the white-capped ministers.

Pandit Nehru, our prize schizophrenic, who constituted himself a Congress dictator overnight with the help of his usual effeminate sulks and frowns, bragged of "screening" all Congress candidates to the Parliament and State Assemblies himself and selecting them only after their passing the tests for integrity, adherence to Congress ideals and objectives and capacity and competency in the work of the legislatures.

Irritable like a woman in her climacteric, Pandit Nehru dragged the Congressmen through Nasik, Bangalore and Delhi so many times that our people felt that Nehru was at last determined to purge the Congress of its evils and corruption and usher in a new era of just, honest and efficient administration in the country.

But when we scan the list of those who have been elected on the Congress ticket both for the Parliament and the different State Assemblies, we stumble over all the old crooks whom we had known so well during the first four unfortunate years of our freedom. Not one is missing and our misfortune becomes complete when a few who were kicked out by the electorate were jockeyed back into their posts by unashamed and undemocratic methods.

In spite of Nehru's brag of "screening" all candidates, purging the Congress and electing only persons of integrity, ideals and efficiency, the old brigade of white-capped crooks is once again in power.

These are the very men who had dissipated the wealth of our nation in a wanton and criminal manner during the first four years of our freedom. These are the very men who had planted the cactus of corruption in the backyards of their ministries and gathered the crop of profiteers and blackmarketeers. These are the very men who had stripped a naked people and starved the hungry till mothers sold their children for a loaf of bread. These are the very people whose inefficiency had made our country a nation of international scandals.

Yes, the old crooks are back in the saddle again. And with the old crooks in, you can only expect the same old results because these are men who are now too old to learn or profit by experience.

We are thus committed to another five years of frustration, corruption and bungling and of course another period of want and starvation.

Out of our total population of 35.68.91,624 people, 18 crores of people had a right to vote as adults. Actually 52.54% (9.45.85,950) people voted and out of this number, the Congress got only 44.47% of the votes for the Parliament and 43.6% for the State Assemblies. The Congress thus won the elections on a minority vote because the opposition, constituted of different political parties and independents, collectively secured 55.53% of the total votes polled for the Parliament and 56.4% for the State Assemblies.

That is a miserably poor showing for a party which had once swept the polls by winning the entire nation's vote during Gandhiji's "lamp-post" elections.

In the very percentage of the votes secured by the Congress is the verdict of the people, if the white-capped, power-crazy Congressmen care to read its significant meaning. In the next elections even those 44.47% of people who have once again committed a whole nation to the white-capped regime for another five years may not vote for the Congress again if they once again reap the bitter fruit as in the first four years of our freedom.

Pandit Nehru, our prize schizophrenic, bluffed the nation when he promised to "screen" the candidates and bring in better people. He lied like a petty politician and failed us as a noble patriot. There was no need of holding the elections and spending 11 crores of our state money and another 10 crores of our people's wealth to bring back the old gang of crooks with their black record of corruption, nepotism and inefficiency.

The only good which the elections did was to reveal to us the extent to which the Communists in India had spread their tentacles. The Communists, who were so far considered to be merely an underground growth of poisonous tubers, won 182 seats in the State Assemblies and 27 in the Parliament in spite of quite a few of the Communist candidates being actually detained in jail during the elections.

The Communists contested 70 seats for the Parliament and won 27, i.e. 38.57% of their expectations, while in the State Assemblies they contested 593 seats

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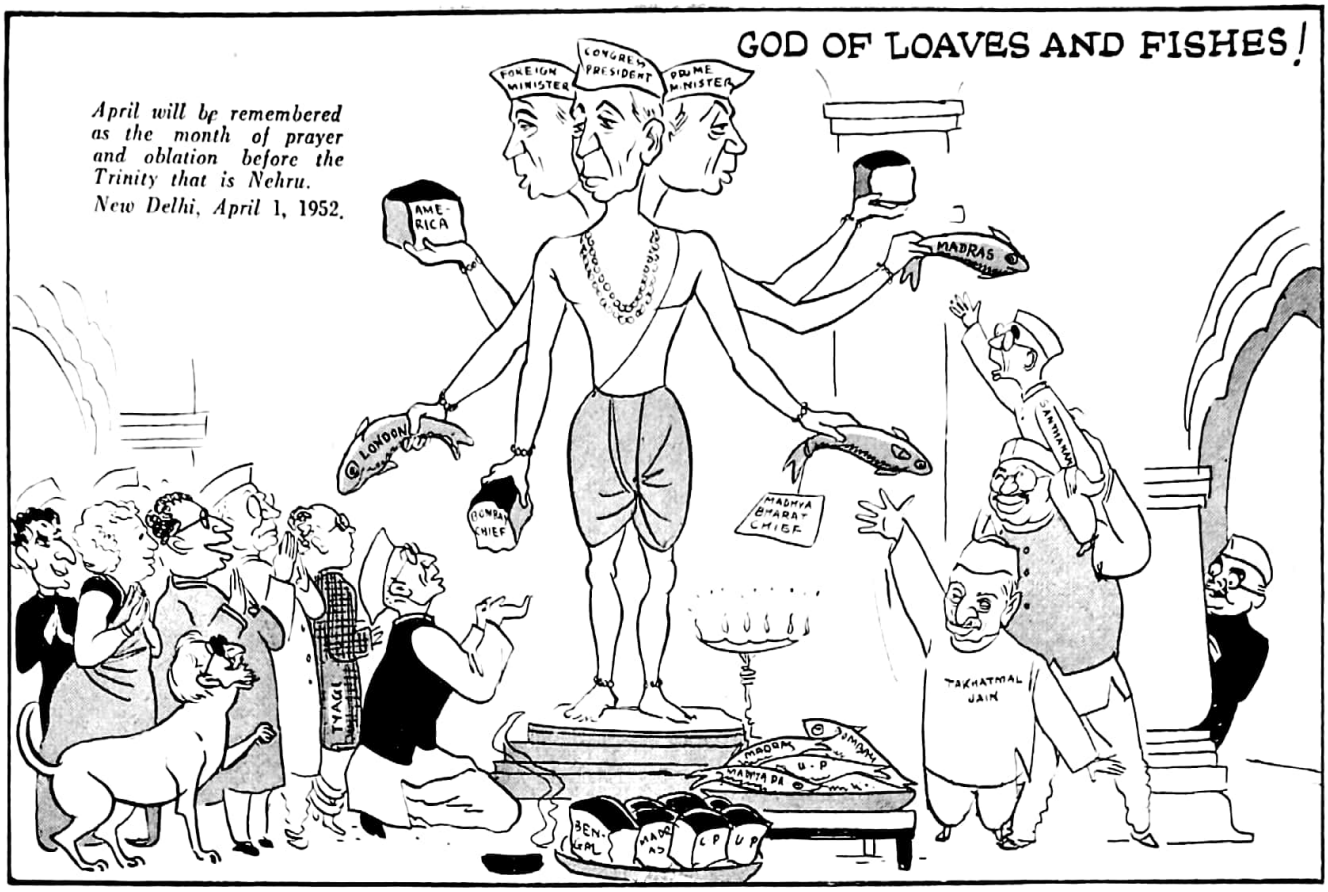

and won 182, i.e. 30.70%. That is a praiseworthy record for any political party taking part in the battle of the votes for the first time. And it is a wonderful achievement for a party whose members are clapped in jails as criminals and many of whose candidates actually remained in prison cells while millions of voters rushed to the polling stations to vote for them.

And strangely enough in this god-stricken country of saints and spirits, two Communists polled the maximum number of votes in the whole country for the Parliament and beat none other than the thrice-great Nehru in personal popularity. While Pandit Nehru polled 2,33,571 votes i.e. 64% of the total votes polled in his home constituency, Comrade Ravi Narayan Reddy (Communist) secured in Nalgonda, Telengana, 3,09,162 i.e. 78.6% and Comrade Achalu (Communist) got 2,82,117 votes i.e. 68% of the total votes polled for the reserved seat in Nalgonda, Telengana.

The Communist victories affect the three states of Madras, Kerala and Hyderabad collectively having a population of 8,48,70,453 people i.e. 23.82% of the total population of India. In Madras and Kerala the Congress did not secure even a majority to form a stable government.

As these democratic elections are always fought with money, as is proved by the Congress victories over the impecunious Socialist Party, it is obvious that the Communists in India also spent a lot of money in their election campaign to achieve their spectacular victories in Madras, Kerala and Hyderabad. And because the Communists do not believe in depositing their party funds in banks—banks being so unreliable these days—it would be worthwhile finding out how the Communists got their huge funds and where they keep them. The State allowed a legitimate range of election expenses from Rs. 15000|- to Rs. 40,000|- per candidate. It was a patent fact that no one could be elected with Rs. 15,000|- and candidates spent more than six times that amount. Accepting for a while the usual propaganda of the Communists that they are a party of the poor and the word "Communist" is but another synonym of the words "poor" and "exploited", we think that the Communists must have spent at least an average of Rs. 20,000|- per candidate to fight a powerful and well-financed political organization like the Congress and achieve such startling results.

It is therefore obvious that the Communists spent Rs. 1,18,60,000|- for their 593 candidates to the State Assemblies and another Rs. 14,00,000|- for their 70 candidates to the Parliament. That makes a total of Rupees One Crore thirty two lakhs and sixty thousand. The amount should have been really double considering the percentage of success achieved but then we are inclined to give the poor Communists the benefit of doubt and believe them when they say that people spontaneously voted for them.

Isn't it worth knowing where the poor Communists of India got all this money from?

The poor Communists recently organized an "International" Industries Fair in Bombay. Though the United Nations Organization has sixty nations as members, this "International" Industries Fair was composed of only four Communist countries: Russia, China, Hun-

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Raj Kapoor, the popular playboy of the movies, gives another lively performance in "Ashiana", a romantic story produced by Sabharwals.

gary and Czechoslovakia and this "Internationalism" is reported to have been certified by the Government of India and the Government of Bombay who jointly granted the permission to hold this "international affair" of four Communist nations in Bombay. Of course, the ever hungry Indian shop-keepers were there surrounding the main exhibits selling puris, pakodis and drinks to the hungry and thirsty. They constituted the fifth parasitical nation in this "international" affair.

This "International" Fair was at once artistic and beautiful. It was a piece of paradise brought from the four Communist countries. It emphasized that everything under the sun, which a human being required to lead the most happy and comfortable life on this planet, was found, grown or manufactured in plenty by the four Communist countries. They were short of nothing between the cradle and the grave. And from food and clothes to bullets and armour everything was easily available under Communism.

Over two million people visited this "International" Fair in six weeks—two million people living on one ounce of dirty rice per head per day. These two million people saw, with their mouths watering, heaps of foodgrains—clean, beautiful stuff—in the Chinese Pavilion and the good-hearted Chinese, our ancient neighbours, generously allowed quite a few of these visitors to take handfuls of these foodgrains home to taste. Hindustani speaking Chinese, Russians, Hungarians and Czechoslovakians told Indian visitors how food grew in plenty under Communism and turned homes into little heavens. They even gave some Russian chocolates to little, rickety children of the poor and told them that in Russia all poor, rickety children were fed on chocolates.

No one realized that the Chinese and the Russians actually insulted the hungry Indians by exhibiting to them heaps of foodgrains and reminded them of their own hunger, poverty and helplessness by this cheap, political exhibitionism. And with this insult were associated some leading Indian industrialists who, for reasons of their own, are seen in the wrong camp these days.

Yes, the "International" Industries Fair was a great success politically. It indoctrinated thousands of Indians within six weeks and sowed the seeds of a red harvest in the next elections. The poor Communists! They have patience because they have no money. They are poor. Or are they the poor?

As we have said before, the Communists will in the next five years influence three States with a collective population of 8,18,70,153 people i.e. 23.82% of the total population of India. The Congress is mainly responsible for this. The white-capped crooks have driven the people to seek shelter under Communism. People who voted for Communism had more than they could bear of the corruption, nepotism and criminal negligence of the Congress ministers in different provinces. They voted for Communism in sheer exasperation with the result that democracy in India has already lost the South, a part of the country considered to be the most religious and spiritual minded and populated by small and timid people. That only makes the tragedy more

Meera, who had once thrilled audiences in the early pictures of the Bombay Talkies, is back again on the screen. Her recent appearance was in "Sansar", produced by Gemini Studios. That is a girl with a natural gift for acting.

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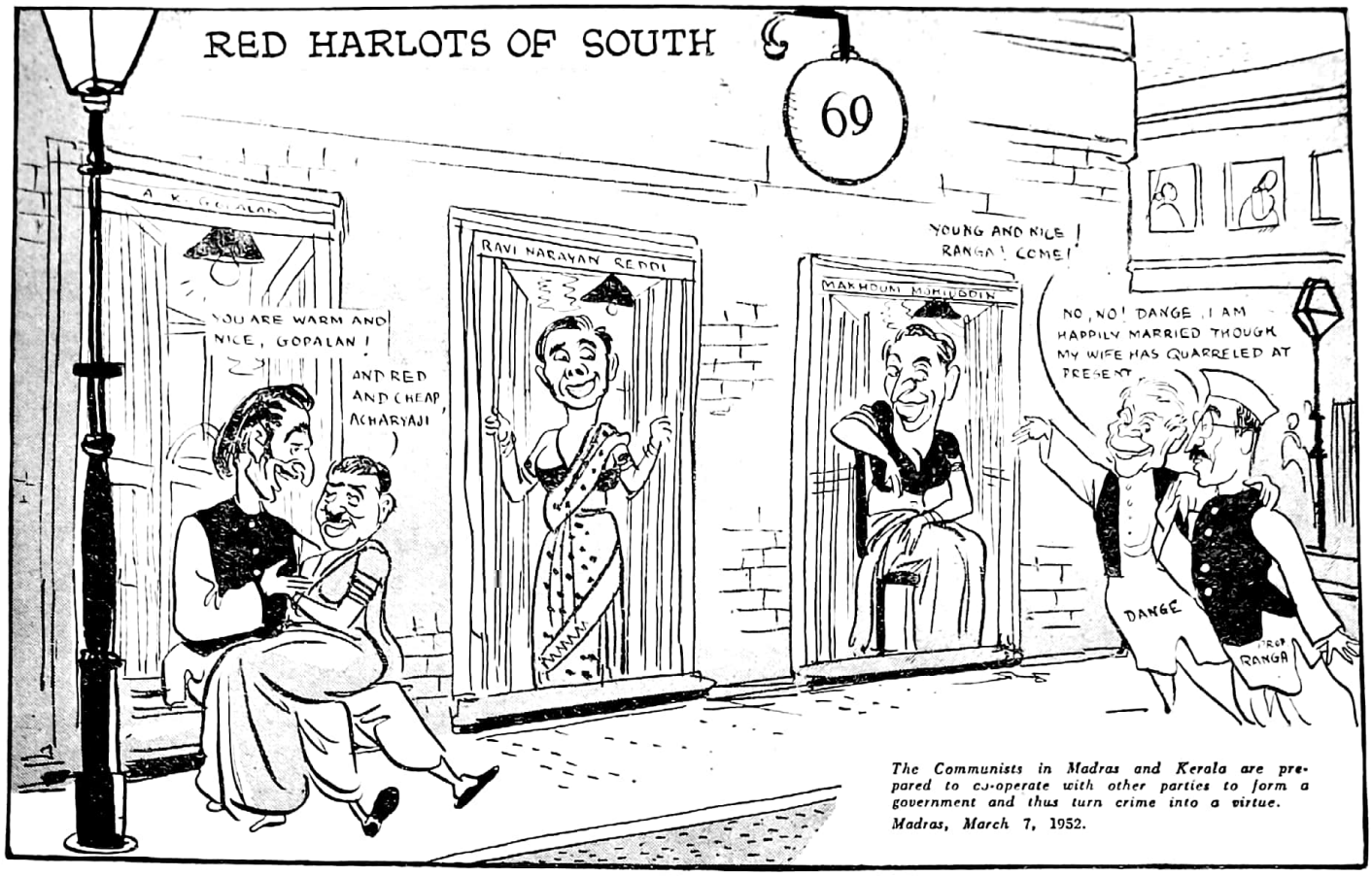
RED HARLOTS OF SOUTH
69
A. K. GOPALAN
YOU ARE WARM AND NICE, GOPALAN!
AND RED AND CHEAP, ACHARYAJI
RAVI NARAYAN REDDI
YOUNG AND NICE! RANGA! COME!
MAKHDUM MOHIUDDIN
NO, NO! DANGE, I AM HAPPILY MARRIED THOUGH MY WIFE HAS QUARRELED AT PRESENT
DANGE
PROF RANGA
The Communists in Madras and Kerala are prepared to co-operate with other parties to form a government and thus turn crime into a virtue.
Madras, March 7, 1952.

poignant and the crimes of the Congress more despicable.

Having been returned to power at the Centre and in 20 out of 22 States, the white-capped Congressmen seem to look upon their success with a complacence that seems to forget that their Pyrrhic victory is based on a minority vote of 44.47% at the Centre and 43.6% in the States.

It is clear that 56% of the people did not want the Congress to be in power and a good number of these chose the extreme alternative and voted for the Communists.

A blind man can see that our country is going to have a Red future unless the democratic forces and institutions in the country take active and aggressive steps to stop the Red infection. With the old brigade of white-capped crooks back in power again, the Congress will not be able to stop the Reds from infiltrating further into our social and political life. The Communists taking full advantage of all the Congress mistakes during the last four years have reached their present destination. As the same old white-capped crooks will rule the roost again, you can with almost a tragic certainty expect the same old order of corruption, black-marketing, starvation and criminal negligence to prevail in the country during the next five years. All this will add more grist to the Red mill and in the next elections democracy will lose more provinces to the Communists.

Though this tragic destiny seems inevitable, it is the solemn duty of every free Indian to fight back to maintain democracy in this country. And one way to do it is to fight Communism face to face. Communism is not a panacea for all our social and political evils as the Communists seek to emphasize in their propaganda. Mere Communism cannot grow crops in our fallow fields nor turn our barren lands into green fields. This will need human labour and initiative which must come from our own countrymen and our people can work better under a democratic sun than under a Communist-dominated totalitarian imperialism. Communism murders the individual and sprinkles his blood on the state. If Indians accept Communism, they will only trade-in their hard-won freedom for a new slavery more ruthless and thorough than the erstwhile imperialism of the British.

Anger against the white-capped Congress crooks is driving many people into the Communist camp. That only proves that an angry man is not always a wise man. Our people must not so easily get disgusted with the Congress which is the only truly democratic people's organization our nation has got. We, the people who constitute the Congress, must purge it of its evils and do what the leaders have failed to do. We must kick out the crooks who have demoralized our best political institution. We have failed to do this in the recent elections. Let us make up our mind and do so in the next. But let us not desert the Congress and join the Reds who are the sworn enemies of all individual freedoms. If we do that we lose everything even our heritage as an ancient people.

The man who has let us down this time is Pandit Nehru, our Prime Minister. He promised to "screen"

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the Congress candidates but brought back all the old crooks. Pandit Nehru has proved himself to be a useless leader. He collects crowds for self-intoxication but fails to guide them. He talks too much and does very little. He has a reputation for sincerity but also a record of dissimulation. He is frank and honest in his promises but vehemently protects the black deeds of his administrators. In short, he is our prize schizophrenic who runs a state of 350 million people on his impulses and emotions. He fancies himself to be the modern Atlas without the strength, wisdom and thought of the Greek god. Rightly or wrongly, the destiny of 350 million people is wedded to the glamorous career of this little Kashmiri Pandit and it is not a happy feeling for a nation to change its sighs and smiles to suit his volatile moods.

Once again this man has taken upon himself the great responsibility of piloting the nation through the next five years. As he has still the same old team to help him, the result is also bound to be the same, as in the first four years of Congress rule.

But this is the last chance for the Congressmen to prove their merit to rule the country. The Communists won't give them another chance. We can be sure of that, if nothing else.

Nehru has already prepared a paper boat and named it the Five-Year Plan. In this paper boat, he hopes to take our people across the stormy seas. But Nehru, the captain, and Chintaman Deshmukh, the chief engineer, in charge of the paper boat are both men of poor imagination. They will need 1793 crores of rupees before the paper boat reaches the other shore. It is a patent fact that our government has no money

You see half of Rama, a new discovery, in this photograph. The other half, which is more interesting, you must see in "Nau Bahar", a social story produced by Ahluwalia for New Premier Films.

That is still a mile away from Vijayalaxmi's lips but then Sajjan can't help it so he has to lump it in "Toofan", a social story produced by Starlight Pictures.

even to buy foodstuffs from other countries. So we shall get 1793 crores of words from Nehru during the next five years and finally we shall forget everything about the paper boat of our dreams. This Five-Year Plan is destined to fail because it is not based on grim realities but on airy hopes.

Just at the moment our country is run on deficit finance. Only last month our Finance Minister presented us with a budget with a deficit of 41 crores. Where are we then going to get 1793 crores of rupees for Nehru's paper boat? In an annual budget of 425 crores, we are spending 198 crores on our Defence Services, i.e. 46% of our total revenue. And most of this money we spend in keeping Nehru's friend, Sheikh Abdullah, on his throne in Kashmir under the plea of practising secular democracy. Why can't we spend that money in India and strengthen our own secular democracy instead of giving the doubtful Kashmiris a good time of their lives? Everyone in the world, except the prophetic Nehru, knows that we shall lose Kashmir one day. In fact Kashmir does not belong to us even today. Kashmir is a deficit province which we have to feed to gain the doubtful goodwill of the Kashmiris. Only the other day Nehru gave the Kashmiris a loan of one crore and fifty lakhs of rupees for their five-year plan. It is a case of a big beggar financing a smaller one.

Add to this financial distress the crores our white-capped administrators have wasted in a criminal manner during the last four years in different scandals like river valley projects, fertilizers, jeeps, grenades, prefab housing etc. In a single project like the Hirakud Dam, the estimated cost of 48 crores envisaged in 1946 has now jumped to 92 crores. No one yet knows when this damn Dam will be completed and what it will cost us

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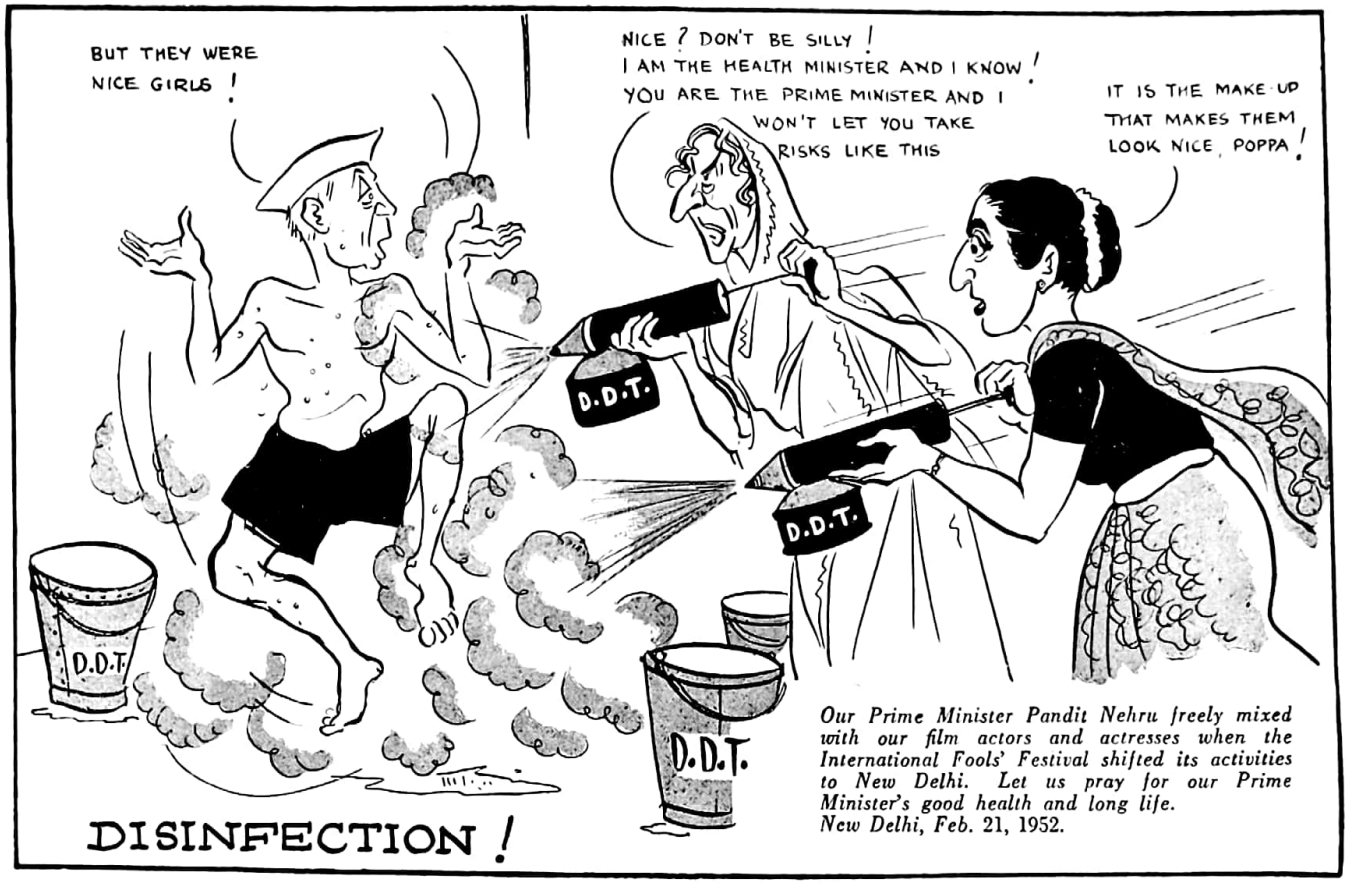
BUT THEY WERE NICE GIRLS !
NICE ? DON'T BE SILLY ! I AM THE HEALTH MINISTER AND I KNOW ! YOU ARE THE PRIME MINISTER AND I WON'T LET YOU TAKE RISKS LIKE THIS
IT IS THE MAKE UP THAT MAKES THEM LOOK NICE, POPPA !
D.D.T.
D.D.T.
D.D.T.
D.D.T.
DISINFECTION !

Our Prime Minister Pandit Nehru freely mixed with our film actors and actresses when the International Fools' Festival shifted its activities to New Delhi. Let us pray for our Prime Minister's good health and long life.
New Delhi, Feb. 21, 1952.

ultimately. Hirakud Dam is also one of the ports we touch in Nehru's paper-boat voyage.

Without counting the needs of our annual crop of five million cradle-criers, we require over 52 million tons of food every year to keep our body and soul together somehow. Of this we actually produce about 45 million tons ourselves (though we produced 5 million tons less in the year 1950-51 due to the intensity of the Grow-More-Food Campaign) and buy or beg about 7 million tons of food every year from other countries. Where are we going to get the money to buy this food in future?

Because our Prime Minister is primarily a man of words and photographs, all that we achieved during the last four years was a pile of speeches and photographs. But our stomachs and larders remained empty. And they will never be full as long as Nehru is leading the nation.

The myth that Nehru is indispensable to the country must be exploded if 350 million people are to be saved from Communism. Not only the country but also the Congress must be saved from Nehru's impulsive and impractical domination which is fast leading our country to disaster. Nehru was an excellent lieutenant under Gandhiji but he is a poor leader. He lacks the genius to lead even the dumb millions of India who follow him like blind sheep only to fall into a ditch.

Like all dictators, benevolent or otherwise, Nehru can be defeated by the people as was proved in the States of Madras, Hyderabad and Travancore-Cochin. In these States he had selected the old white-capped crooks to contest the elections, of course after staging his usual "screening" comedy, but ministers after ministers were defeated at the polls and people voted for Communism. Nehru is neither invincible nor indispensable. He can be put on the shelf if the Congressmen who have been elected to the legislatures realize the crucial demands of the next five years. No politician, however patriotic, has yet surrendered power in the general interest of his country. Nehru is too vain to admit the mess he has done and too fond of power to retire from a glamorous life. But he must be asked to get out by those who have been trusted by millions to save the nation from starvation, corruption and criminal negligence.

Our people cannot risk another five years of corruption, nepotism and inefficiency, even if Nehru with his usual gallant bravado himself takes the blame for all the mistakes and crimes of the past, the present and the future. His godly virtue of acquitting others and blaming himself will not bring food to our empty stomachs. Food grows in the fields and not in the Parliament.

And food alone will keep the blood-thirsty Communist wolf away from the democratic door through which we have chosen to enter our free homes since 15th August 1947.

And finally let our people remember that if the Congress dies, democracy dies in this nation of 350 million ancient people and our freedom will have soon become only a short-lived convulsive memory.

Bombay, 10-3-52. Baburao Patel.

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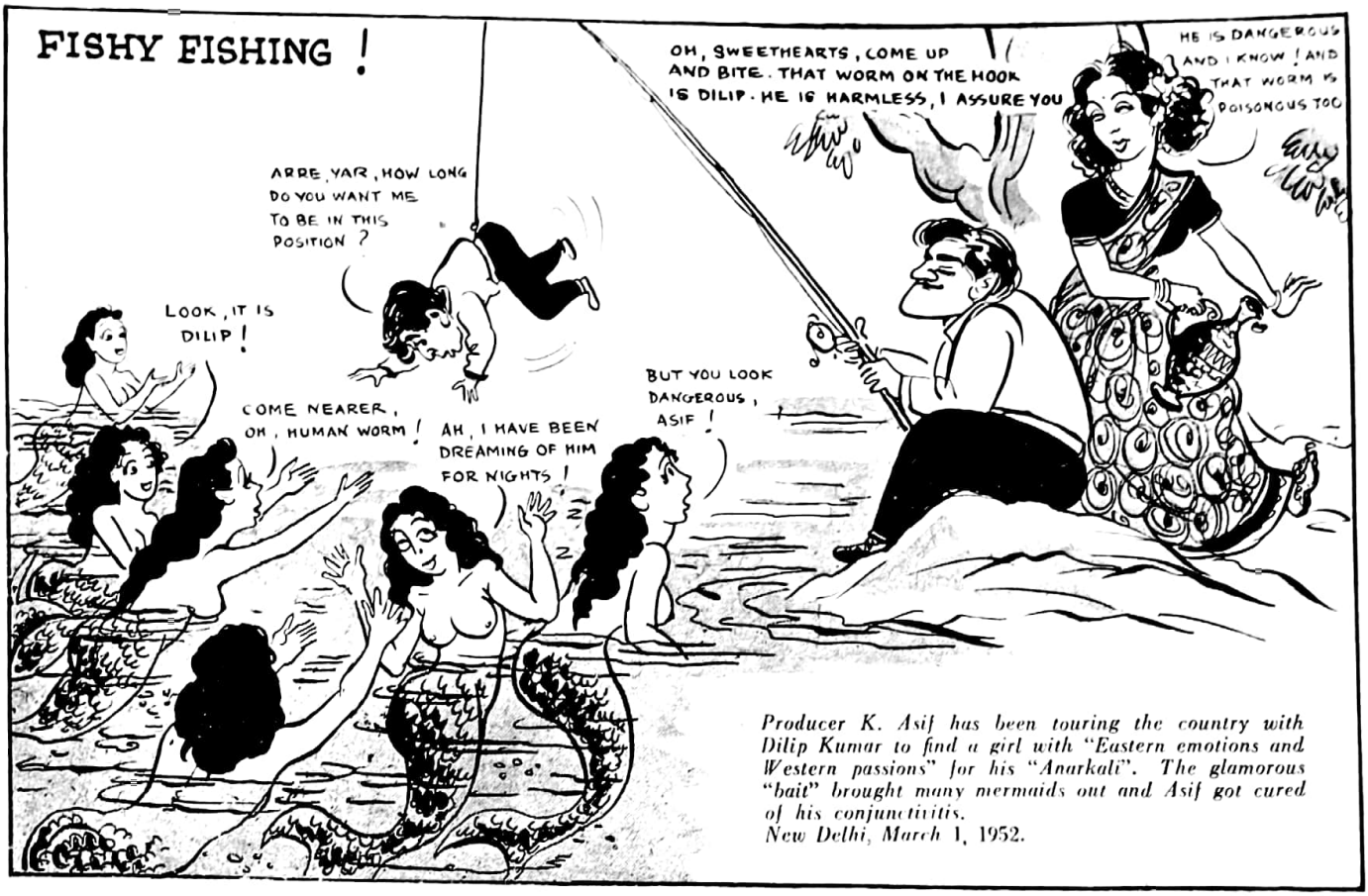
FISHY FISHING !
OH, SWEETHEARTS, COME UP AND BITE. THAT WORM ON THE HOOK IS DILIP. HE IS HARMLESS, I ASSURE YOU
HE IS DANGEROUS AND I KNOW ! AND THAT WORM IS POISONOUS TOO
ARRE, YAR, HOW LONG DO YOU WANT ME TO BE IN THIS POSITION ?
LOOK, IT IS DILIP !
COME NEARER, OH, HUMAN WORM !
AH, I HAVE BEEN DREAMING OF HIM FOR NIGHTS !
BUT YOU LOOK DANGEROUS, ASIF !

Producer K. Asif has been touring the country with Dilip Kumar to find a girl with "Eastern emotions and Western passions" for his "Anarkali". The glamorous "bait" brought many mermaids out and Asif got cured of his conjunctivitis.
New Delhi, March 1, 1952.

Since our stars became street performers, the box-office returns of our pictures have continuously fallen and this tragic fact is more noticeable in the case of Bombay stars who take part in street tamashas than in the case of the South Indian stars who are never seen in public, thus contributing to the popularity of South Indian pictures all over India.

It is high time that the producers in Bombay put a restrictive clause in their star agreements stopping their stars from taking part in street and cultural tamashas and shedding their glamour, if at all these producers are anxious to get some return for the lakhs they risk in motion picture production.

And let the stars themselves choose between cloistered glamour and cheap street publicity.

SAVE OUR YOUNG GIRLS !

A beautiful young girl, dressed in her best sari, was recently found dead on the Versova Beach, 15 miles away from the city. It was evidently a case of suicide for, on the girl's body was found a letter signed "Sheela" and addressed to "All sisters of India". The girl wrote that she had made the mistake of her life by acquiring more than one boy friend.

The expression "boy friend" was not known to me thirty years ago when I first married. My father, of course, was racially ignorant of it. In those good old days, boys and girls of marriageable age, seemed to fall in love with each other at first sight and this first sight was usually provided by the parents of both often before the marriage and in quite a few cases after the actual marriage. My friend Pandit Indra, the famous Hindi writer of films, actually saw his wife for the first time many years after his marriage. He did not even make an attempt to steal a glance being perfectly happy at the thought of his parents getting him married to what then looked like a little female package wrapped up in a sari and veil. And though Pandit Indra often quarrels with his wife and then insists on saying that his wife always starts the quarrel in the family, he has still been a happy married man with three smiling and mischievous children. And he loves his wife so deeply that whenever she is away he gets an attack of asthma, which is but another form of adult weeping. And Pandit Indra was never a "boy friend" of his wife before marriage. Millions of marriages in India, like mine and Pandit Indra's have been quite happy, despite petty quarrels and the usual sorrows of life, and this fact does not need any better proof than the population statistics of our country during the last 100 years.

But nowadays girls need what the dead Sheela described as boy friends to whet their desire before they finally lie in their marital beds. The "boy friend" is a well nursed social institution these days. He, of course, varies according to the peculiar demands of various communities. The Hindu boy friend changes according to his provincial leanings. The Punjabi narrow-trousered, silk-shirted one being better fed believes in an active and aggressive amour while the pigeon-chested Sindhi one is satisfied with giving his girl friend some warm company in a movie theatre. The timid Madrasi boy in a drill shirt and trousers believes in fomenting his

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eyes from a hundred yards while the dhotie-tied Maharashtrian boy from Poona burns his energy in vigorous cycling when his imagination walks on the road in a sari.

But because the "boy friend" is essentially an imported institution from the West, the Anglo-Indians and the Anglicized Indians make easily the best counterparts of the original species. This variety specializes in ballroom dances, sea-side picnics, fun and frolic and fluid marriage promises.

It is probably one or several from the last variety that let down young and beautiful Sheela who could not fill her heart with their love and ardour and had to fill it up with sea water. But she had the good sense to warn her modern sisters against having too many boy friends. Too many seem to take a girl to the sea instead of to the altar.

Speaking in the State Assembly the other day, the Hon. Mr. Morarji Desai, our popular Home Minister, said that 5092 persons had committed suicide in the State during the three years ending December 1950. And explaining why more women than men committed suicide, the Home Minister said: "May be because women are harassed more by men".

I disagree with our Home Minister's opinion about the cause that makes women kill themselves. Had that been true, Pandit Indra and I would have killed at least a dozen women each and my father would have rushed at least two dozen women to the sea with his utter indifference to women. But why talk of small mortals like us, even Morarjibhai would have had to marry at least half-a-dozen times to remain a wedded Home Minister.

But somehow the old-fashioned women we all married are quite tough and sturdy like their own mothers and grandmothers and leave alone their rushing to the sea they have often put this suicidal idea into our heads with the patience and tenacity they show in family disagreements. And what is true of these four families of ours is true of millions of Indian homes because these homes do not have dance-floor beauties to act as hostesses.

So the bodies that are often found floating on sea by week-end picnickers never fortunately belong to the old-fashioned, sturdy race, with which people like us have been blessed, but to the new brood of fragile, flimsy and neurotic painted dolls who crowd our clubs and cafes and ape the plastic civilization of the West.

Women don't die because men harass them. They die because their nerves don't stand the strain of the dizzy life they lead.

The cause for this is to be found not in the brutal ways of men but in the movies which these women see from day to day and the rubbish which they read till late in the night.

These young, neurotic dolls are being Americanized with movies and magazines that emphasize only a neurotic way of living. The American way of life—that is being thrust on Indians these days through Hollywood movies, American magazines, sambas, rumbas and jazz, lipsticks and plastics is responsible for the increase of suicides in this country. The American women themselves are paying the toll in thousands every year for their fantastic way of life and the new continent has already become a home of millions of neurotics. How then can the gentle Indian women escape the deleterious effect of the streamlined poison that the American way of life is?

Is Ashok Kumar feeling the doll or is he trying to squeeze some feeling out of that doll-like face of Nalini Jaywant in "Nau Bahar", a social story directed by Pandit Anand Kumar and produced by Ahluwalia for New Premier Films?

This is a new social problem which our people must soon face wisely and squarely if the rate of our suicides is ever to go down.

YOU'LL HARDLY BELIEVE —

That when the International Fools' Festival travelled like a circus to Delhi, the film stars were put on jeeps and paraded through the streets and exhibited like so many animals from the zoo. What the riffraffs, who lined the streets, said and hurled at them cannot be reported here. Even the prostitutes of Delhi thanked their stars for being what they were. Cloistered vice has also some dignity.

That the film stars also threw their usual dignity to the winds and mimicked different animals to entertain the riffraffs that lined the Delhi streets and thus the poor, misguided film folks lost what little good reputation they had before. Thanks to Diwakar and his ringleaders.

That one artiste, who stoutly refused to take part in this street farce to entertain the riffraffs and satisfy the vulgar curiosity of the so-called society ladies of Delhi, was Dilip Kumar our most popular glamour boy. Nothing would induce him and the bearded magistrate

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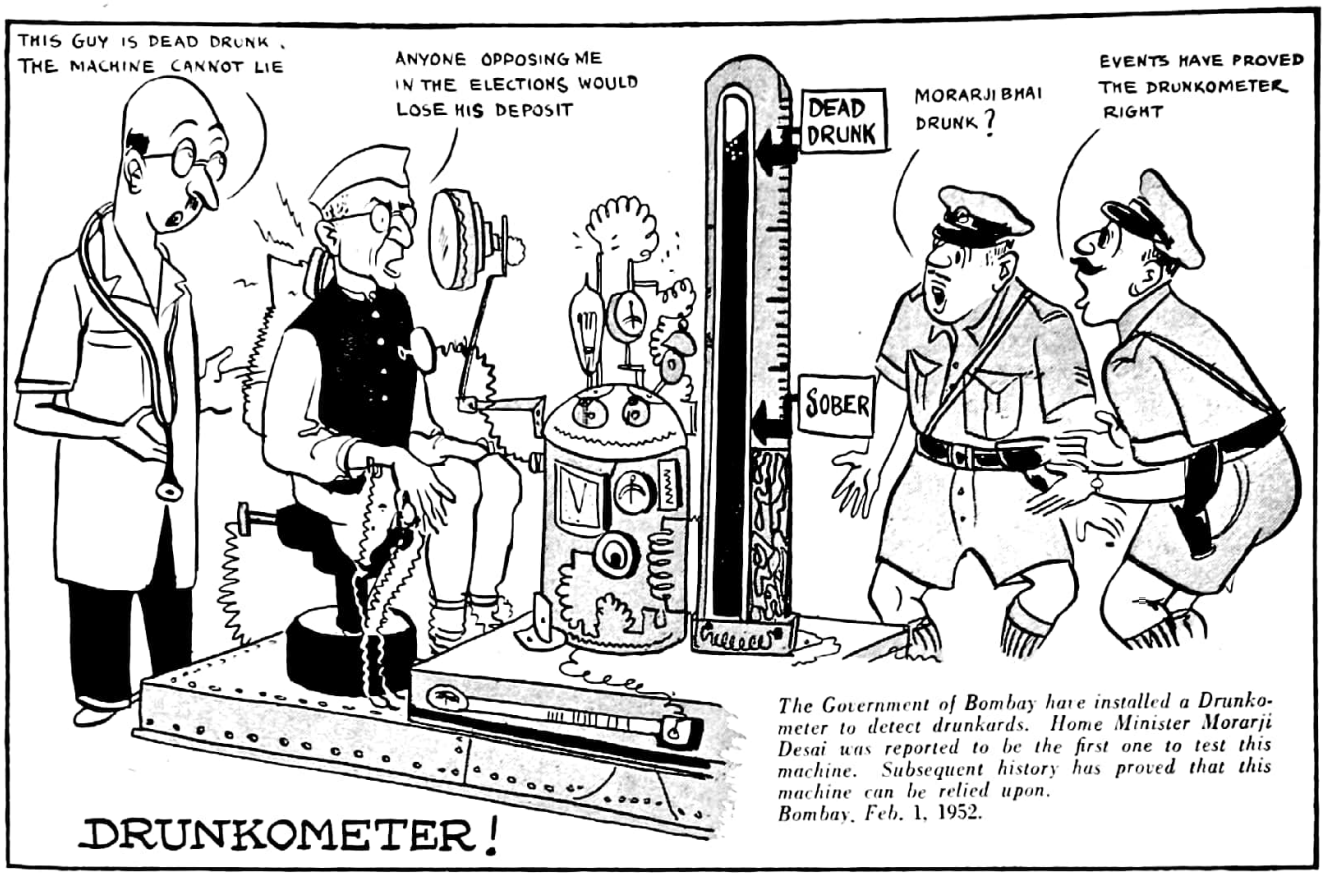
THIS GUY IS DEAD DRUNK . THE MACHINE CANNOT LIE
ANYONE OPPOSING ME IN THE ELECTIONS WOULD LOSE HIS DEPOSIT
DEAD DRUNK
SOBER
MORARJI BHAI DRUNK ?
EVENTS HAVE PROVED THE DRUNKOMETER RIGHT
DRUNKOMETER !

The Government of Bombay have installed a Drunkometer to detect drunkards. Home Minister Morarji Desai was reported to be the first one to test this machine. Subsequent history has proved that this machine can be relied upon.
Bombay, Feb. 1, 1952.

from Delhi, who induced others to make fools of themselves, had to return disappointed. Dilip knows how to maintain the dignity of his profession.

That on the other hand Dilip Kumar made the painted society dolls of Delhi parade before him when he went with Producer Asif to select a heroine for his "Mughal-e-Azam". And did the Delhi girls go crazy over him?

That in Bombay, the frustrated producers, who were cold-shouldered by the Films Division during the International Fools' Festival, invited S. K. Patil, our favourite Man from Malwan, and gave him a reception for being elected to the Parliament. Both S. K. Patil and Chandulal Shah made 'spichys' in "Ingliss" and promised great things to the "philum" industry. The producers probably thought that Sadoba Patil was going to be made the next President of India.

That the Indian Communists and their fellow travellers were not quite happy at the cold reception given to the Russian delegates to the International Fools' Festival. They have, therefore, imported another gang of Reds for a singing show round the country. Let us hope, people will also enjoy Grandma Durga Khote's male baritone which is expected to be prominent during this Red invasion.

That R. R. Diwakar, the minister-in-mistake of the Ministry of Information and Broadcasting, is reported to have put on weight at the unexpected "success" of the International Fools' Festival, in which his Films Division is reported to have made seven lakhs of rupees as profits at the expense of the film stars and the delegates.

That Vyjayantimala, the pretty Flame of the South, is reported to have already acquired the usual manners of film actresses in general the way she is reported to have walked out of a party given in her honour in Delhi. Being a South Indian, she, of course, ate the rice and then went, preceded by her grand shadow Yadugiri Devi.

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That Raman, the little father of Vyjayantimala, of course stayed behind for a while to canvass some advertisements for his Tamil magazine from the guests. You can't miss this magazine wherever the Flame of the South is invited to dinner.

That while Raman and Yadugiri are busy chaperoning the dancing favourite of the South, Vyjayantimala's mother, Vasundhara, is haunting the Gemini Studios in Madras in the hope of Vasan giving her a role in some picture. Even a daughter seems to forget her mother these days. Why blame a husband then!

That Mehtab, Sohrab Modi's charming wife, says that while shooting "Parakh" and before they were married, she and Sohrab missed each other for 21 long hours and could not bear the parting. They, of course, got married the very next day before Sohrab could escape again. In old age, one even misses an aching tooth when it is removed. That is love with a pain.

That Mohana, our Mellin's Food widow, feels that she might remarry if the need for companionship becomes unbearable. Well, a girl can't talk more than that. What are the boys waiting for? Not a flat, surely!

That while Mohana is already thinking of another marriage (heaven bless her soul), Bina Rai, the Sahu Girl of 1951, is not in a hurry to marry yet. Nor are Poppa and Momma Sarin in a hurry to get Bina married seeing that Bina would inconvenience a number of producers if she married now. Never was such a touching solicitude shown towards film producers by star parents.

That film actress Nalini Jaywant has also begun reducing herself to streamline limits—but not the Begum Para way of standing on the head like a yogi. She is doing it the foot-stamping way and allowing the fat to melt and trickle over the legs.

That Director Kidar Sharma, that sensitive artiste of ours, religiously believes in creating "devis" (goddesses) on the screen in keeping with our ancient culture and traditions. But strangely enough since the day he stripped Mehtab for a pin-up look in his "Chitralekha" he has not stopped his unending pageant of stripped legs, including even the stems of Suraiya in "Shokhian". Procladly he wants to extol the old 'devis' by exposing the modern ones.

That Al Nasir, the husband of film actress Veena, gave a magic performance at a dinner party in Delhi and brought out a roasted chicken from his coat pocket. And the chicken brought in its wake the cook who came searching for it. While Al Nasir called it magic, the cook insisted on calling it theft. Veena settled the dispute by paying for it. Poor girl, she has to pay for her husband's magic.

That after the recent motor crash in which Dev Anand and Geeta Bali were injured, Geeta would not allow a photographer to take a picture without blood trickling down her face. As almost a day had passed after the accident, the cameraman had to bring her studio make-up man for the "blood" before the photograph was taken. That is what we call perfection in realism.

"THAT IS ENOUGH BLOOD YOU ONLY DASHED AGAINST DEV
YES, BUT THAT IS DEV'S BLOOD I WANT
DEV'S BLOOD? THEN I MUST ADD A LITTLE WATER
RED

Usha Kiran adds sex-appeal to "Lalkunwar", a tale of passions produced by N. V. M. Productions and directed by Ravindra.

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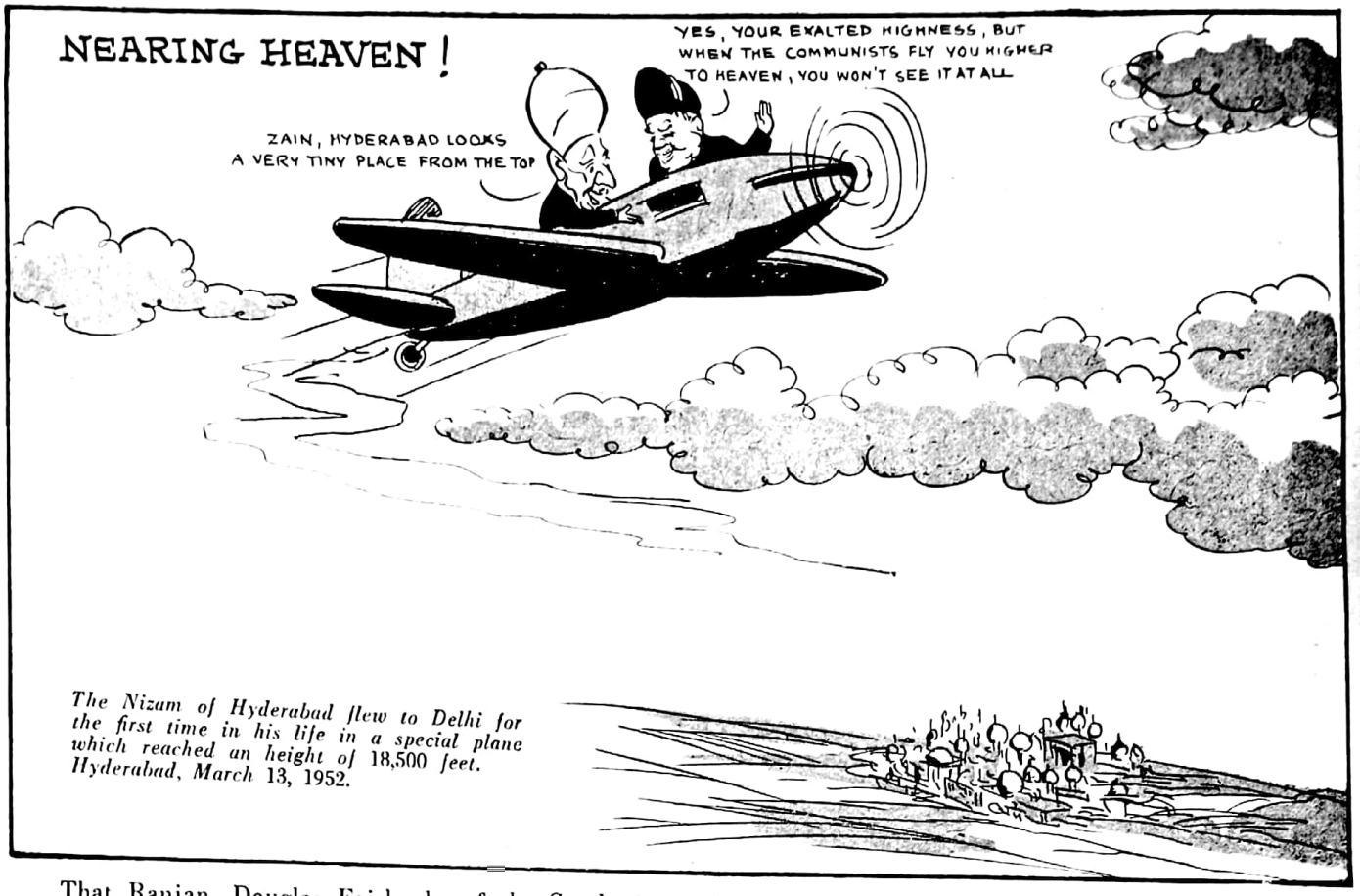
NEARING HEAVEN !
YES, YOUR EXALTED HIGHNESS, BUT WHEN THE COMMUNISTS FLY YOU HIGHER TO HEAVEN, YOU WON'T SEE IT AT ALL
ZAIN, HYDERABAD LOOKS A VERY TINY PLACE FROM THE TOP

The Nizam of Hyderabad flew to Delhi for the first time in his life in a special plane which reached an height of 18,500 feet. Hyderabad, March 13, 1952.

That Ranjan, Douglas Fairbanks of the South, is not only an actor, musician, astronomer, swordsman and dancer but also an old fashioned Brahmin devotee the way he carries his "puja" box and "gods" wherever he travels. He says that his gods save him from the film goddesses who love his swordplay.

That Rummy Sood—Mr. Kamini Kaushal—spent a restless fortnight when Producer Arora took his wife to Simla for the outdoors of "Poonam". The stories of the dangerous Snowman in the Himalayas haunted the poor man but he seemed to have forgotten Ashok Kumar, our rejuvenated hero, who would have given his life to protect Kamini from the Snowman.

That Producer Makhkhanlal of Filmkar at last found a cure for his production headache when he persuaded old Nanubhai Desai of Sharda and Saroj fame to take charge of the Filmkar Studios. Immediately Nanubhai started singing in his broken baritone, "Anarkali" went off the sets and saved Makhkhanlal at least ten lakhs of rupees. Cutting down hazards is an old game of making profits.

That film actor Jeevan had to wait seven long years before he became the father of a son. Now he carries his son to different studios to introduce him to different producers. Let us hope Producer Kardar gets a son at least after seven daughters.

That Producer Wali Saheb flew to Lahore with his charming wife Mumtaz Shanti to visit his wife and children and to take a fortnight's holiday. Pakistan is still a holiday resort of many Indian Muslims while India is merely a bread bivouac.

That after resisting the temptation to visit the Garden of Allah for over four years, Josh Malihabadi, the Urdu poet who was once working with the Government of India, at last went to Pakistan under the usual excuse of participating in a "Mushaira" held at Karachi

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SO HILARIOUS....IT'LL SET YOU HOWLING WITH LAUGHTER!
SO TOUCHING....IT'LL MOVE YOU TO THE CORE OF YOUR HEART!!

with CUCKOO, BALAM, S. NAZIR, LEELA MISRA, ERUCH TARAPORE, CHANDA BAI, SURENDRA & BABY SHEELA.

Story: INDER RAJ ANAND & VISHRAM BEDEKAR. *Dialogue*: AKHTAR-UL-IMAN.
Songs: RAJA MEHDI ALI KHAN. *Music*: Supervised By C. RAMCHANDRA.
Dances: BADRI PRASAD. *Music Direction*: CHIC CHOCOLATE.

Contact: M. & T. FILMS LTD. & GULISTAN LTD., KURLA ROAD, ANDHERI.

Scanned with CamScanner

on March 8. Let us hope the spirit of Iqbal doesn't haunt the rebel poet and Josh doesn't begin to carve new poetry with a knife.

That Geeta Nizami, that Muslim-Hindu and Hindu-Muslim film actress, is these days dancing in the North West Frontier Province, chaperoned by the Dar Brothers. And she sings songs of how Hindus hounded her through courts in Bombay and tried to kidnap her child. Well, it is all more grist to the mill of "Josh-e-Jehad".

That Producer Kardar seems to have put the two Kolynos-smile "beauties", Peace Kanwal and Sahadeo Rana, in cold storage. Producer Kardar is too shrewd a businessman to risk these "beauties" in a motion picture. Why not lend them to Baburao Pai for making Dalda Vanaspati advertisement films?

That as an advance preparation for their trip to Italy and Europe, for which farewell parties have been already enjoyed, those two buddies Prem Nath and Dilip Kumar are addressing each other as "Prem Alberto" and "Dilip Roberto". They are now ready for the Annas and Silvanos of Rome.

That M.G.M.'s local Yankee Doodle Dandy, Lee Kamern, has been at last transferred to Rome and the city saved from his "honey" touch. Fashionable husbands need not blush any more as there will be no one in Bombay to call their wives "honeys" in the Taj dining room.

That K. S. Hirlekar, movieland's international muddler, has started talking again after his recent trip to Germany. Now he praises Germans who it seems want goods and not guns. But why tell us about this as we have neither?

That this is the fourth change in Hirlekar. He was all for Germany when the Germans were winning. And then he backed the Italians to support Mussolini's strong chin. But when the Russians started winning, Hirlekar had actually to "write" a book on Soviet Russia with the help of a ghost writer. Now once again he is taking us back to Germany. What a political tour this guy is giving us!

That a number of film folks went with their shot guns to the Famous Studios when Baburao Pai invited them recently to meet Wolfe Cohen at the "muhurat" of "Lokmanya Tilak". All scholars of Chandulal "Inglis"!

That film actress Pushpa Hans has discovered a solution to the world's sorrows. Her formula in short is: "Sex is life". That is the main trouble with these girls brought up on Punjab's wheat. We sympathize with Major Chopra—the tall, dark and handsome husband of Pushpa.

That Pakistan's leading producer, Nazir, has arrived in Delhi and says he is "fed up" with Pakistan's film industry. What he means is that he is "starved out" and wants to be properly "fed" in India. Don't worry, he will soon reach Bombay and start his new picture, conveniently forgetting the part he played in helping Sheikh Khadim Hussein to produce "Josh-e-Jehad".

That Marwaris, of all people, are these days becoming movie moghuls, the way another Marwari multi-millionaire from Calcutta, Nandlal Mod, has taken over the Bombay Talkies with Vachha to boot. That only proves that there is still big money in the film industry.

Symbol of hatred and suspicion, Kuldip Kaur plays a great role in "Farmaish", a social story of Majestic Films.

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Bina Rai brings to life Anarkali, the beloved of a prince.

A RAM

Beauty
religion of
and Salim
brave and
sive Mo
prince, for
mighty thro
the Moghul
perors of D
and became
humble dev
in the temple
art and bea
in which A
kali lived.

But Emper
Akbar had oth
plans for h
brave son a
heir and whe

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ROMANTIC INTERLUDES FROM

PRINCE SALIM AND ANARKALI

A FILMISTAN EPIC

Beauty and her worshipper—Anarkali and Prince Salim.

OF ROMANCE !

kings and emperors make plans the dreams of youthful romance are shattered and love becomes a poignant tale of tears—shed and swallowed.

This immortal romance of a Moghul prince with a beautiful dancer is brought to the screen by Filmistan Ltd. in a picture called "Prince Salim and Anarkali". And the wealth and resources of this leading studio have been lavishly spent to capture the glamour of Moghul times and to make Bina Rai, an immortal Anarkali. Pradeep plays Prince Salim, while Mubarak lives the role of Akbar, the Great.

The moonlit tryst receives a royal thrust.

It is a struggle between a father and a king—between emotion and duty.

Prisoners of love but victims of power!

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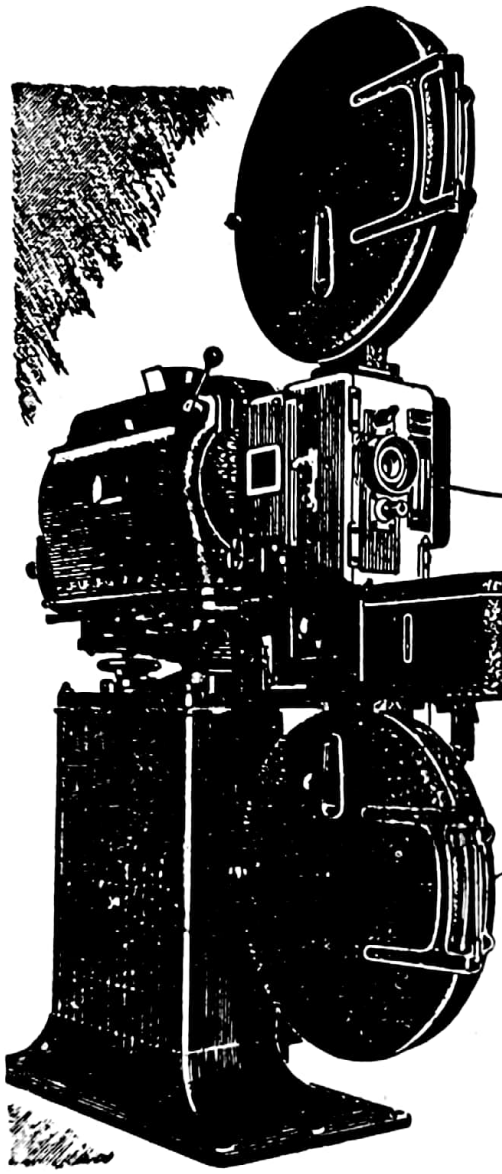

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EDITOR'S MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

M. S. VISVANATHAN (Poona)

Are widows afraid of society?

Not some of the Poona ones! Society is afraid of them.

What has happened to village uplift after Gandhiji?

They lifted the villages and brought them to the polling stations. And the villages disappeared inside the ballot-box.

Can Bombay have sky-scrapers?

No! The soil is not suitable for sky-scrapers. It, however, accommodates any number of distilleries.

If Gandhiji was god on earth, who is Nehruji?

Man in the heavens! And there begins the tale of our million woes.

What would happen if Shirali left the Films Division?

They would get a chance to give us some music with their films.

Is Maulana Azad Panditji's "Right hand"?

He is Pandit Nehru's whispering angel.

What is the first lesson that a girl learns as soon as she becomes a woman?

She learns the game of darts—taking a glance and throwing it back.

What is discipline to an Indian?

An unknown virtue!

What does Ashok Kumar think of Virendra?

Not much, evidently!

What is religion to a priest in a temple?

Cottage industry!

A murder creates no sensation these days?

Life is cheap because living is expensive.

B. T. ADHIYA (Dahanu)

The Maharaja of Jodhpur died in a plane romancing with Zubeida, a film actress, and in his honour 40,000 people in his State had their heads shaved! Is this called loyalty?

They probably loved the man with all his faults. The population of Jodhpur State is over three million people. So 40,000 shaved heads cannot be much of a tribute. Besides, these 40,000 guys probably wanted free shaving service.

Coy and seductive, Shakila is a very pleasant addition to the Indian screen. She will be seen in "Saloni" a social story produced and directed by J. P. Advani for Good Luck Pictures.

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NARAIN WAZIRANI (Bombay)

What will Gregory Peck do with Suraiya's photo which she sent through Frank Capra?

People in the West use paper in many ways.

H. G. BADLANI (Ahmedabad)

What do you object to in Communism?

I object to the murder of the individual.

KHARAK SINGH (Madras)

Why is the American blood pouring on Korean soil?

To grow weeds in Korea's national soil.

Are you aware of the fact that "filmindia" readers are staunch Congress supporters? What is the secret?

The editor is a 30-year old Congressman—without power, plumes or plums.

J. G. SAMBRANI (Dharwar)

Will Suraiya provide for me a small room in her flat?

She can if she wants to. She embraces visitors to the city. A generous soul!

K. AMULU (Proddatur)

"Sagar" is full of salt water. What is "Sansar Sagar" full of?

Salty drops! People call them tears.

How do the Ranis of various states spend their time?

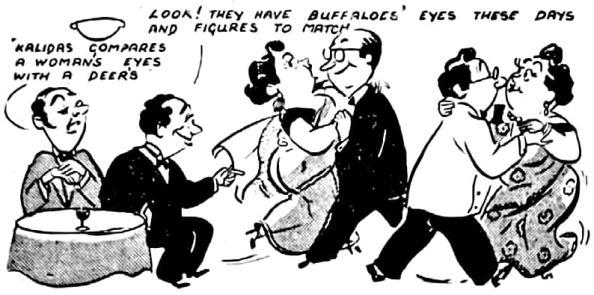
Some of them seem to be back in their ancestral profession—dacoity.

Why do the Andhras clamour for an Andhra state?

They are itching for a Communist state.

Why is a woman compared to a deer?

That was in ancient days when women had sex and modesty. You cannot insult the slim, shy deer by comparing with it the desexed dears of our drawing rooms.



N. RAJAGOPAL (Mysore)

Are people happy in Pakistan?

There were food riots in Lahore recently.

What is justice in Russia?

A bad dream after a lot of vodka.

To whom does the Suez belong?

To the Egyptians! But there is a noisy bulldog at the gate.

Say something about Chester Bowles?

He is talking sense so far and risking his job in doing so. I think he will be shifted soon.

When does a divorce become a success?

When the second marriage turns out to be a happy companionship.

AND I TOOK A DIVORCE TO MARRY YOU FROM THE FRYING PAN INTO THE FIRE!
AND I DIDN'T BARGAIN FOR A SHOOTING GALLERY! I WANTED A HOME!

What is Malabar famous for?

Communists and mosquitoes—both lovers of blood.

What is Dalmia's latest hobby?

Paying income-tax arrears! That boy is improving fast.

Film stars are already famous in cricket and football. When do they start wrestling?

Wrestling is a game for two. You don't expect film stars to give an outdoor exhibition of that?

Define a perfect lady!

Not born yet!

Are Indians living in a land of imagination?

Only in food, clothes and shelter! The rest is reality.

Is Ahmad Abbas a Communist?

He says he is not but every one says that he is. That is the trouble with the red colour. Every angry man looks a Communist.

When is an air-hostess air tight?

Air becomes as intoxicating as liquor when an air hostess spots a young white-skinned foreigner with a friendly smile. An air hostess usually takes her job to find a husband, and a white one.

Are there pigs in Pakistan?

Two-footed.

How is journalism in China?

It is cut on Russian pattern.

Which is the most disciplined country in this world?

Germany! They fight for freedom and then live like disciplined slaves.

Why is age fast with woman?

God has placed a timepiece inside her womb.

What is the future of Madhubala?

Madhu is a talented and versatile artiste. Her future will be brilliant if there is less parental interference in her life. Her father is an intelligent fool—a paradoxical combination.

How is social life in New Delhi?

Stupid and hypocritical! Senile men and desexed women cannot lend a rainbow to life.

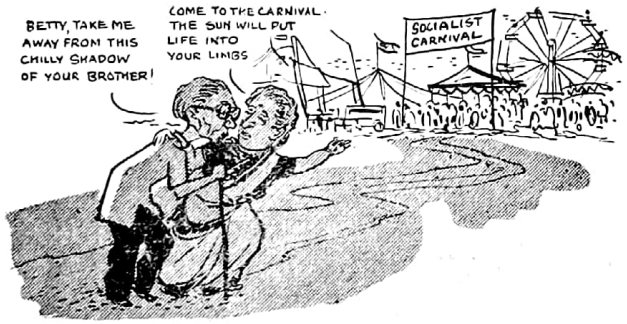
Scanned with CamScanner

Asha Mathur, one of the Sahu girls of 1951, plays another intriguing role in "Poonam", a social story produced by P. N. Arora for Kay Arts and directed by M. Sadiq.

LAL CHAND MATHUR (Patiala)

Why has Mrs. Krishna Hutheesingh parted company in politics with her brother Nehru who does so much for them all?

Krishna is now old and grey and it is time she looked after her husband a bit. How long can they keep the sun out of their life by living in Nehru's shadow?


BETTY, TAKE ME AWAY FROM THIS CHILLY SHADOW OF YOUR BROTHER!
COME TO THE CARNIVAL. THE SUN WILL PUT LIFE INTO YOUR LIMBS
SOCIALIST CARNIVAL

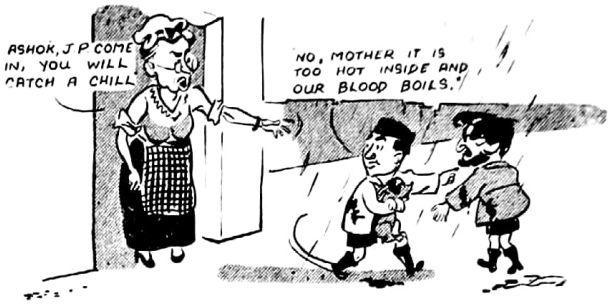
Maulana Azad speaks Urdu very well. Why does he not speak from 'Akashvani' now and then? I think people will enjoy his Urdu if nothing else and that would be some use of the man.

No one likes to begin the morning with high-flown Urdu and by evening the Maulana begins to roll his words rather badly.

S. N. SURYA NARAYAN (Munirabad)

Have our Socialists any future?

Their future is with the Congress. They should rush in instead of standing out in the rain and catching a chill.



A. RASHID BUTT (Karachi)

Who oars your boat in stormy waters?

I look up to "Ar-Rahman ir-Raheem". He is the safest Boatman.

Which is the most peculiar name you have come across so far?

Yours! Isn't it the wrong end of a jest?

Do you dislike faqirs?

The common ones are quite annoying. They demand patience in addition to alms.

Name an actress who has no lover?

Not even little Tabassum because I love her.

Is Nargis more talented than Madhubala?

Madhubala is more versatile. Nargis is more sincere with the roles that suit her.

K. M. RAO (Calcutta)

Why do people touch the bull before entering Shiva's temple?

The bull was Lord Shiva's private secretary. Nowadays we have to touch donkeys before seeing the Congress Ministers.

Gadgil's cap was stolen at the Palam Airport. Why sir?

Some blackmarketeer must have badly needed identification. The Gandhi cap is a multipurpose mascot.

T. P. JHUNJHUNWALA (Kanpur)

Here in Kanpur in the constituency of Lala Sohan Lal Singhania, a capitalist candidate for Parliament, more than two thousand labourers of his own industry went in a procession shouting, "Humko Chahiye sau ka note, Usi ko denge apna vote". The poor fellow was compelled to withdraw. Any comment?

Practical fellows! They did not want their wives to get insurance benefits.

What is the food of critics?

The crimes of exploiters. Critics are the parents of Communists.

Tell me honestly did you vote for Morarji Desai?

I am not a Bulsar boy. But had I been one I would have gone all the way to Bulsar and voted for Morarji.

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A. N. NARAYANA RAO (Mysore)

When does Rita Hayworth make a mistake?

Every time she marries. That is a woman who looks right when unmarried.

MISS MOHINI GUL (Singapore)

Singapore is fast becoming Bombay?

Have you got so many Sindhis down there? You have my sympathy.

A. P. RAJAMOHAN RAO (Dehra Dun)

Any comments on Dehra Dun climate and Basmati rice?

That damn rice has spoilt my appetite completely. After I ate it at a friend's house, I don't like any other rice and I can't risk settling down in Dehra Dun where people live for 100 years.

U. U. BHARADWAJ (Bikaner)

An unsuccessful lawyer who has got a most beautiful wife has failed to set up a successful practice. What should he do?

Most beautiful wife? That is a Central Government subject to be handled by our Minister for External Affairs.

KALPANA BANERJI (Gorakhpur)

Why can't married ladies stand a wink?

They don't need a landing light any more.

At what age do you advise that I should send my only son now aged three to go to a boarding school?

Eight! But choose the school with care. Our secular Constitution has turned many schools into proselytizing centres. Don't let your son lose the spiritual flavour of your own milk.

MISS D. P. CHANDRA (Bangalore)

What are wedding promises nowadays?

They are arguments for illicit indulgence in which men go scot-free and women get punished.

"BUT I AM A SAILOR, DARLING! THIS ROLLING TUB IS MY HOME. THAT'S NO GOOD FOR YOU IN THIS DELICATE CONDITION.
"OUR BABY, JACK. YOU PROMISED TO MARRY ME"

N. KRISHNAN (Bombay)

Why are Marwaris very thrifty?

Not these days! Even Pandit Indra has bought an expensive car to help his only son to become a vagabond. And it is a shame that this friend of mine has learnt nothing from me in twenty years of intellectual companionship.

S. G. NAYAK (Bombay)

After visiting the International Industries Fair, don't you feel like going red?

No! The Chinese insulted our starving people by their cheap exhibition of food grains. I don't think much of a political party that uses food in such a despicable manner.

K. S. SANKARA NARAYANAN (New Delhi)

The "Lovers' Lane" in New Delhi has now been changed to "Mandir Lane"! Any comment?

They have sanctified scandals.

What do you think of Yankee Bullitt's article regarding India in the "Life" magazine published recently?

With the exception of a few hasty interpretations, William Bullitt's article is sound, sincere and well-intentioned. It is time Indians learnt to appreciate criticism intelligently.

MOHAN SINGH S. (Bombay)

Efforts are afoot to secure the release of Kasim Razvi, the notorious Razakar leader. Any comments?

That will be putting a premium on political crime.

Every draw a delight...

'TAJ CHHAP'

The Oval, Brown Virginia Cigarette that lasts longer because it Burns slower and is so richly satisfying that you need smoke only a few a day.

"TAJ CHHAP" Golden Tobacco's Cigarette with Character

MANUFACTURERS
GOLDEN TOBACCO CO.
BOMBAY 24.

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FOUR-FOOTED POLICEMAN!
I LEAVE HIM NOW WE FOLLOW HIM AND CATCH THE THIEF
THAT EASY, EH? WONDERFUL DOG! ISN'T HE?
2 Hours later
ILLICIT LIQUOR! HE HAS DRUNK IT HE IS DRUNK
HE IS NO GOOD IN PROHIBITION HE IS FROM ENGLAND WHERE THESE POLICE DOGS ARE GIVEN WHISKEY. POOR BOY, HE IS QUITE THIRSTY

Deputy Inspector Basil Kane of the Bombay Police brought from England an Alsatian Police Dog to detect criminals in Bombay. But the dog has habits which Kane understands but Congress ministers don't.
Bombay, Feb. 27, 1952.

How do you account for the Communist victories in elections in the South?

Those are anti-Congress victories and a verdict against corrupt ministers. I don't think that the temple stricken people of the south have actually gone Red.

M. VIDYA (Coonoor)

What is the present status of our women?

There is no slump in their status. They still rule the home. And all Caesars have to come home to sleep.

Can you name any unmitigated ass of our land?

Choose any Socialist leader you like and you won't miss the bull's-eye.

Is any party worried about our Indians overseas?

Those who went out hunting for a fortune must bear the vicissitudes of the chase. Indians overseas are happier than those in India. They don't have to live on an ounce of rice per day nor be tormented by Nehru's endless speeches.

"Out of about 600 orphanages in Madras State, almost half the number is run by Christians, about 250 by Muslims and only about 50 by Hindus" says a news item. Any comment?

Islam and Christianity are missionary religions. They need orphanages as cradles for conversions. Orphans need bread and they don't mind how it is wrapped. The Hindu orphanages are merely charitable institutions without any proselytizing motives. And charity without motive is bound to be scarce.

Can you please tell me where criticism is a crime?

In Russia! The critic disappears after his first article.

How has 1952 begun?

With an Olympic of crooks! They called it an election.

Are we fit to swallow the Five Year Plan?

India is a land of yogis who swallow glass, acids and snake-poison. A paper ball shouldn't worry much.

Are you indifferent to religion?

A man who works hard, supports his dependents, pays his taxes, does not commit crimes, behaves in society with dignity, respects his elders, lives intelligently, bears ill-will to none and looks

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up to God for all blessings cannot be irreligious. What else does religion teach?

Has Nehru succeeded in fooling us completely?

Nehru is so sincere that he begins even the game of fooling with self-hypnotism and fools himself first before he reaches us. Whatever mistakes Nehru makes and will make in future, you can never doubt his sincerity and patriotism.

M. A. KRISHNAMURTHY (Howrah)

What is American producers' sudden love for Indian theme and Indian background for their pictures due to?

Americans are a scientific people. They popularize a country amongst their people before they hand it over to the United Nations for operations.

PURSHOTTAM SARAN GOEL (Hapur)

When does a minister practise astrology?

When he is given the food portfolio. He discovers good stars in the heavens but finds bad harvest in the fields. That is the difference between heaven and earth.

Is Prithviraj, a bankrupt nowadays?

A man with a "jholi" can never be a bankrupt in India.

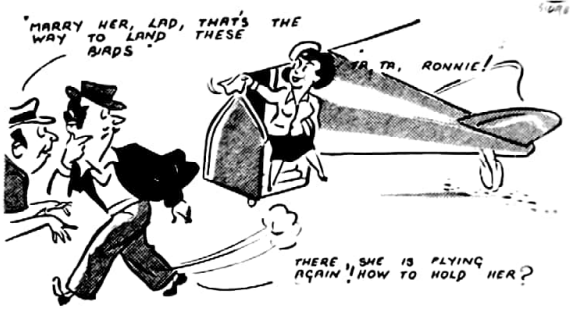
What is Chandulal's virtual monopoly?

Presidentships of moth-eaten trade associations.

Rehana looks at us with different eyes in "Rangili", a social romance directed by Najam Naqvi for M. & T.

What is a bird-catcher?

The man who lands an air hostess.



Do you think India should align with Americans or Soviets?

Intellectually, spiritually and culturally, Indians are not suited for Communism, though the stomach pit of the nation is burning. Mere Communism cannot grow food in our barren fields. While Communism will murder our individuality and restrict initiative and progress, it won't solve our numerous problems. Our problems are to be solved by us and till we learn to stand on our own legs we need crutches which only Americans can supply. The Soviets have only surplus propaganda but nothing else to help other nations. But all this doesn't mean that we should trade-in our freedom for American friendship which is quite ambitious and hysterical these days.

Why has Suraiya become unpopular now?

Suraiya has got neither looks nor talent for the screen. She has only got a temperament and temperament does not go a long way on the Indian screen, where looks are considered more important than even talent.

Where should I search for new fools?

Haven't you got a mirror in your home?

What is a Russian comedy?

It is an American tragedy.

What is Indian journalism without "filmindia"?

Printed propaganda—one way or other.

Do we find orphans in Russia too?

Russia is a big orphanage of children torn from their parents and indoctrinated with red cells.

A. PUSHPA (Secunderabad Dn.)

You are the most wonderful thing on earth, Babu!

The earth is round and I might roll your way. Look out, Pushpa!

V. M. SHELAR (Poona)

Do you know any lady fortune teller?

The Mystery Girl of the Movies is a good moonlight palmist. Write to her c/o Dilip Kumar, 21 Mala, Pali Hill, Bombay 20.

MRS. VISALAKSHY RAMANATHAN (Mannargudi)

How did you know that I am carrying, Babs?

I didn't know that you have joined our national transport. Anyway, I wish you a son.

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MISS T. K. DEVAKI RANI (Warangal)

Between India and Pakistan where do our Parsi brothers hope to settle down as peaceful citizens?

Parsis can have no peace or prosperity in Pakistan. They trusted the Hindus when they first came to India and they cannot do better now.

T. A. RAMANATHAN (Mannargudi)

Can you tell in a line India's past history?

It is a tragic tale of envies and invasions.

Can I get some humble and hospitable accommodation in Bombay?

All our Madrasi hotels are humble and hospitable though very noisy.

Say something nice about Pushpavalli?

Isn't she quite exciting?

Wealth of information we get from "it". What is "it"?

Filmindia! Now stop crosswords and ask questions.

S. H. MUBINAL HUSSAIN (Dibrugarh)

What would you do if a beautiful belle forcibly kisses you?

I will scream for Morarji's policeman. She cannot do that to me with my friend Morarji as the Chief Minister. We'll chase her with the only Alsatian we have got in our police department.

MRS. NALINI M. KATVI (Bombay)

Does the Aga Khan live in another world?

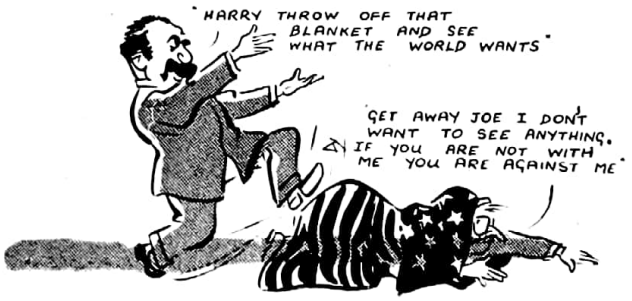
Not yet! But he is sick enough for the final journey.

Do your enemies worship you?

Of course they do! They think more often of me than of God.

What is missing in American politics today?

Courage—courage to look at other people's point of view. The Americans are so scared that they have covered themselves with the blanket of their own thoughts.


HARRY THROW OFF THAT BLANKET AND SEE WHAT THE WORLD WANTS
GET AWAY JOE I DON'T WANT TO SEE ANYTHING. IF YOU ARE NOT WITH ME YOU ARE AGAINST ME

K. JINADASA (Welampitiya, Ceylon)

Do you find the National Anthem in Hindi films just as we find it in each and every Sinhalese film?

I didn't know that the Sinhalese already had a national anthem. I thought that Ceylon was still a British colony. When did Ceylon become free and how was this great event kept a secret from the world?

Not at girls! Gope is too fat for them. But he creates laughter in "Farmaish", a social story produced by Majestic Films.

Aren't you sending filmindia copies for the Colombo Plan Exhibition?

I haven't free copies for any exhibition. I cannot print enough copies for selling. Where is the scope for wasting then?

MRS. RAJANI DEVI (Bombay)

Did the Maharaja of Jodhpur go to heaven?

He had the company of Zubeida, a film actress. As all Muslims go to heaven, whatever they do on earth, His Highness, as an old Rajput should be gallant enough to escort Zubeida to heaven.

What is the use of having ambassadors at all?

Then who will buy our rice, jeeps and fertilizers? And how can we grow more scandals without them?

Why doesn't P. K. Atre join the Communist Party?

He will! Give him a chance! Don't rush him.

What happens when David and Abbas meet?

David talks in Russian and Abbas replies in Chinese.

Which is the hardest job that Kishore Sahu has to do?

Keeping an ambitious family together!

How can you prove that you are not good at winking at a married woman?

Who wants to prove that? I wink at my wife so often and she is a married woman. Isn't she?

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Do air hostesses wear high-heeled shoes?

Those who do walk the harlot's hip-roll.

E. R. VAIDEHI (Chingleput)

What is the remedy if I love you in an acutely possessive way?

That is not love. That is passion which will make mincemeat of me.

Don't you like to see the birds of Thirukkalikkundram?

They took an hour of my time on the way to Mahabalipuram but before they could amuse me I thought of the birds over the battlefields of Korea and wondered why human beings kill one another to provide bird-meat.

Your shoulders are broad enough! What is the hitch now?

The beautiful burden is still hundreds of miles away. You *can't carry merely a letter.*

K. GOVINDAN (Kozhikode)

Does Nehru get any occult experiences?

No. We, his people, get occult experiences. We see our ancestors in heaven with one ounce of rice in the stomach.

Why do Muslims wash their faces, hands and feet only before their prayer?

That is the minimum religious requirement for cleanliness before remembering God. They can risk a bath if they want. Allah won't get angry.

Has Nehru no personal problems to solve?

Oh, plenty! Every one who bears his family name is a problem to our old Prime Minister.

MRS. KAUSHALYA DEVI (Calcutta)

Do you think we could ever be proud of India?

We should be proud of it right now. We had a Mahatma recently. We still have a Nehru. We have perhaps the largest population in the world. We have also the highest death rate. We have the biggest blackmarketeers in the world. We have the greatest illiteracy and the lowest living standard in the world. Our government officers live on fertilizers while our ambassadors swim in whiskey. We have the largest number of monkeys in the world and our cows are the best traffic policemen in the world. So long as you cannot find another country with all these, you must blow up yourself with pride.

A. M. AIYANNA (Mercara)

Can Madhubala dance?

No! She has neither instinct nor grace for it.

F. J. A. SOMJEE (Bombay)

Do you know that Washington was the President of America at 48?

Yes, but this is India where you have to be born a Nehru and then fall into a Mahatma's lap to arrive somewhere.

What would you do if I were to force my entry, regardless of consequences, into your office to have a glance at you for a minute?

But why be so rude when you can always phone my daughter at 26752 and see me by an appointment whenever I am well?

E. D. ERNEST (Bangalore)

There are detectors for almost everything nowadays, but not for brassieres. If there were some, the male wouldn't be deceived so very often.

Do you know that the thieves who open safes with combination locks cultivate very sensitive fingers and they are proud of their touch and skill? Well?

JAIKISHAN BHAGAT (Bombay)

I say that Cuckoo should be murdered?

We can give her worse punishment by getting her married.

ZAFER AJMERI (Bombay)

What will you do if kissed by an air hostess?

I'll demand a refund of my fare from the company. I cannot take a double risk after paying the fare. Flying is dangerous enough without an air hostess making it more so.

MISS JAYALAKSHMI R. (Poona)

Why is it that while India is trying to build up her economic resources, Pakistan is building arms factories and atomic research centres?

Pakistan likes ready-made economic assets and to get them she needs arms.

Why does not Khwaja Nazimuddin's wife appear in public?

If she is his size, the press camera will miss the remaining half of Pakistan's population.

JOSHI S. V. (Sholapur)

Is Shantaram your enemy?

I will need an intellectual giant as an enemy—not an uneducated Kolhapuri. Respect for an enemy is the keynote of success in this competitive world.

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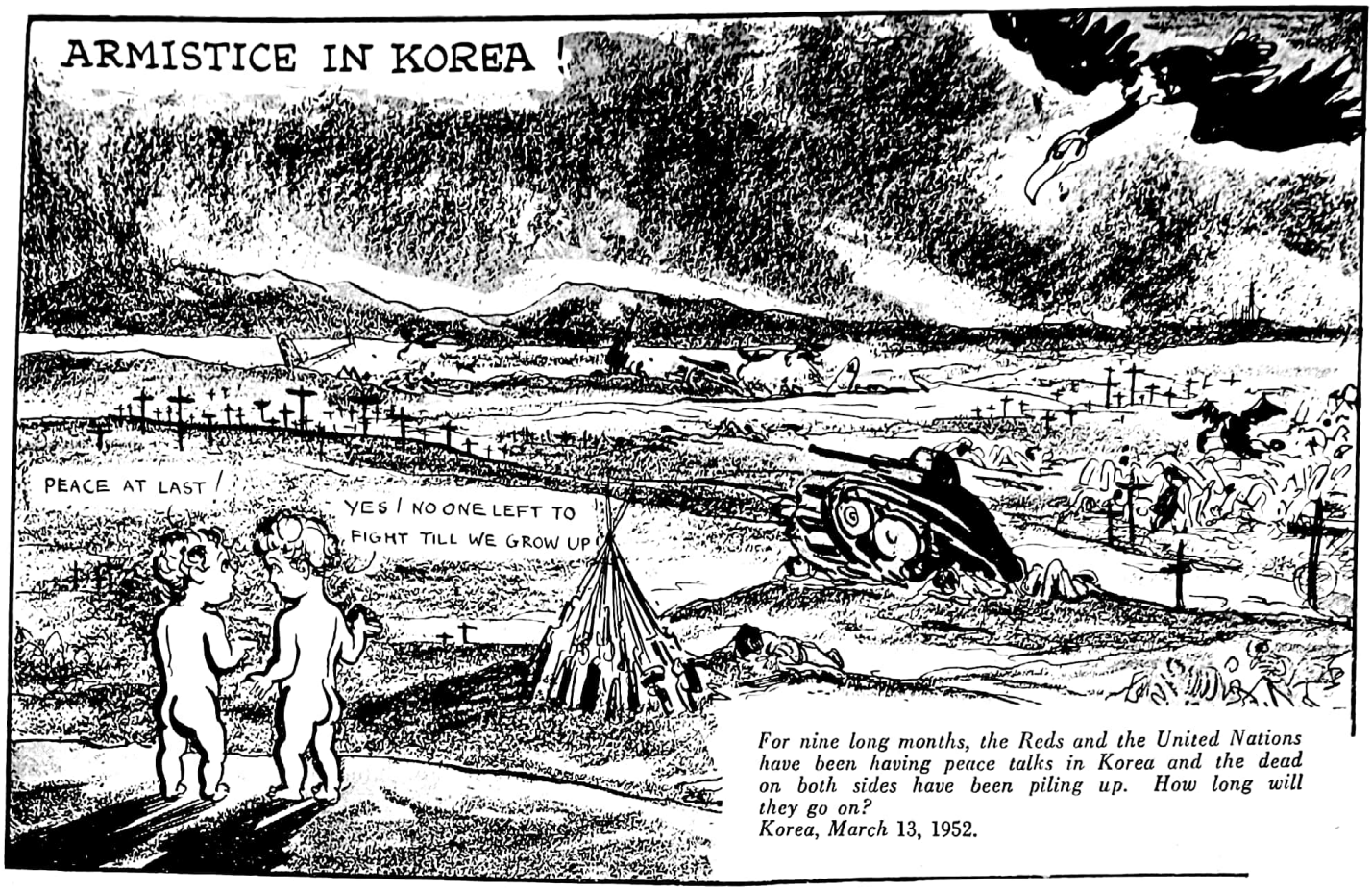

For nine long months, the Reds and the United Nations have been having peace talks in Korea and the dead on both sides have been piling up. How long will they go on?
Korea, March 13, 1952.

Why does P. K. Atre change caps frequently?

Atre is an intellectual waster who started in life without a destination. When a man fixes his destination, he automatically develops character to reach it.

MISS SUMANGALA DEBI (Mangalore)

Do you like to see a circus?

I love a circus. As I enter the circus tent I leave 40 years outside and get thrilled like an eight-year old child. I don't know any other more rejuvenating and harmless entertainment than a circus. Our Government should exempt the circus from all taxes if they really mean well by the people.

R. N. SRINIVASAN (Madras)

Does Munshi eat grass?

With his wife running Annapoornas, India's latest gas stations?

M. Y. K. DURANI (Haflong, Assam)

Do you feel embarrassed when readers test and tease you?

I blushed so often when I was poor and starving that now there is no blood left to rush to my face to embarrass me.

How am I to find the perfect man who deserves my confidence if I pay a visit to your Bombay?

In Bombay we immediately burn or bury men when they become perfect.

PABITRA SEN GUPTA (Calcutta)

India is the greatest monkey exporting country in the world. How long is our stock likely to last?

We have over 20 million monkeys today. And if we run short, we can always fall back upon the white-capped Congressmen. But the monkeys won't let us down like the Congressmen.

MISS JAYALAKSHMI R. (Poona)

Why is it that all the countries have only one vote each at the U.N.O. irrespective of their size and population?

What is the use of giving them more votes when out of sixty only two votes count?

Why is it that Nehru puts the word "Pandit" before his name, while his sister Vijaylakshmi uses it after her name?

One is a trademark on the cradle while the other is a nameplate on the bedroom.

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Is my enemy's enemy my friend?

That is the American definition of friendship.

R. K. KHELENDRA SINGH (Imphal)

Is Dr. Rajendra Prasad, President of the Republic of free India, kind-hearted?

Yes, he is kind, gentle and intelligent.

D. S. R. MURTHY (Munirabad)

How did you fare in your first visit to a Sindhi shop?

They put some polite poison in a free cold drink and the next thing I remember is sitting with a big package in my car.

The girl from Chingleput has endeared herself to me by her interesting questions. What would you suggest?

Leave her alone! Vaidehi is my favourite.

Vijaylakshmi has dropped weight in a hurry in "Bahu Beti", a social story directed by C. L. Dheer for Baroda Theatres.

RAGHUVIR PEDNEKAR (Bombay)

Why don't you visit Russia?

I don't want to visit a country where they tell you where to go and what to see. I am not a stooge journalist.

D. R. SHELGAONKAR (Nagpur)

Do you think that Sandhya, the heroine of Shantaram's "Amar Bhoopali" is beautiful and attractive?

She is not beautiful. A drunkard might be attracted by her mature youth but not a sensitive artist. She has some personality, however, and bit of a crude sex-appeal which goes well with the masses.

Name the best picture of 1951?

"Awara" produced by Raj Kapoor, India's youngest producer. I am proud of the boy's work though not quite happy about his general behaviour.

C. MOHAMMED ALI (Madras)

Why are the Muslims wrongly called fanatics? I have seen more fanaticism among Hindus inside a temple?

Probably—but not outside and in other people's homes!

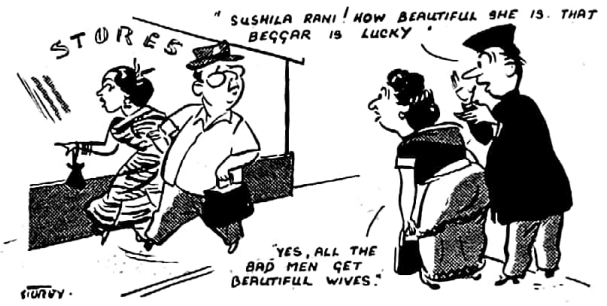
MISS G. RADHA (Kuala Lumpur)

What is your opinion of the "Peace Talks" going on in Korea?

These talks with tongues and tanks and bluffs and bombs don't contribute to peace. There will be no peace in Korea till the patronizing Americans leave the Koreans alone.

I admire you Mr. Patel but I don't like you in the least. Why?

Husbands of beautiful women are always disliked. People look at them through their own frustrations and misfortunes.



K. R. VENKATASUBRAMANIAM (Madras)

Did Durga Khote wear red sarees while in Russia?

She is at an age where even a swimming costume won't attract attention. Why bother about the colour?

K. V. GOPAL (Secunderabad Dn)

Believe me, Mr. Patel, you look every inch a lion-tamer?

But where are the lions in this Ram Rajya of monkeys?

If only Mr. Munshi had been a little taller?

We would have missed the mischief.

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M. H. DEVNANI (New Delhi)

Our girls have started mixing with foreigners. What will be the outcome?

We shall have an Indo-Foreign community—a United Nations edition of Anglo-Indians.

What is the difference between a critic and a diplomat?

A critic speaks what is in the diplomat's mind.

What makes a woman whisper?

Another woman usually better looking!

V. S. KULKARNI (Poona)

What are your comments on the Socialist Party's debacle in Bombay?

A post mortem is not necessary on a natural death.

J. H. MARIWALLA (Bombay)

Does Congress victory in the elections in Bombay mean the approval and endorsement by the electorate of Government's policy regarding Prohibition?

Yes! Now stop shouting.

S. MEENAKSHI SUNDARAM (Dombivili)

I will teach you Tamil on Rs. 150|- per month. O. K.?

I don't want Sundaram. I want Sundarambal.

L. P. B. PEREIRA (Qatar, Persian Gulf)

I have to circulate 3 copies of "filmindia" to nearly 250 people (having the honour to be the Honorary Literary Secretary of our Club). Can you suggest a way other than subscribing for more copies? I find it next to impossible!

Over 80 readers per copy is daylight robbery. Do you know that if I stop supplying you those three copies, at least a hundred persons from your sturdy 250 will become direct subscribers?

BISHAN SAHAI (Delhi)

When one's ship is wrecked on a lonely island with a comely damsel, what does a rescue ship look like?

It should look like a wedding church floating nearer unless the man has been a Gandhian Congressman.

What is the company like when an actress and her former and present husbands get together?

To an actress, a husband is usually just another director and a meeting like that is merely another boring sequence.

Even the statues use Depil these days to lend a clean background to our heroines. Here is a statue presenting its credentials to Suraiya in "Lalkunwar", a romantic story directed by Ravindra for N. V. M. Productions.

What became of the fellows who were given the blood donated by Begum Para?

I haven't got the latest mortality statistics from the Yeravda jail.

S. BABZEE BAB (Jeypore, Orissa)

Are Kashmiris pious people?

Pious people don't require food and protection from others.

ISHWAR V. MAHBUBANI (Bombay)

Why has India been recently invaded by Chinese delegations, exhibitions, propagandists, parasites etc?

Isn't there dawn before sunrise?

KHADIM ALI (Ba, Fiji Islands)

Is it natural for an actor or an actress to die of heart failure?

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They have no hearts to fail. They have faces that fail and after that who cares whether they live or die!

Where is Neena now?

She chose for Pakistan and poverty. A real patriot!

S. J. RELE (Bombay)

What do you think of Nargis' decision to work only in two films a year?

She gets this attack of modesty once every year but producers cure her within a fortnight.

Suppose I take a vow to speak the truth!

Don't make the world more hostile than it is already!

M. C. VANAMALA (Mysore)

Tell me, Babs, what is your pet name?

India's most popular star, Nargis, plays in another romantic story called "Sheesha", produced by Umar Ansari and directed by Shahid Lateef.

You have got it right, my pet.

VISHU CHHUGANI (New Delhi)

When should we expect free education and medical aid?

These are expensive luxuries for India. We cannot afford them for another 100 years.

JAGDISH PRASAD JAIN (Hapur)

Kashmir?

100 crores a year of good Indian money—the price of a mental mural in our Prime Minister's bedroom.

Sometimes you are an idealist and sometimes a realist. What are you actually I can't conclude?

The day you arrive at a conclusion, I won't be able to sell "filmindia".

What do prostitutes sitting in their balconies search in the streets?

They search for their bread in the hungry eyes of desire. It is a game of one hunger feeding another.

What is the time now?

9.7 p.m., March 2, 1952. I have not yet had my 'dinner' which consists of some soup and fruit.

PREM CHANDRA SINHA (Arrah)

Aren't you an admirer of Nehru's foreign policy?

What is there to admire in something that is helplessly inevitable?

Is Swami Sitaram's demand fair and just?

It is parochial and unpatriotic. Blinded by their hatred of the Tamils, the Andhras are out to destroy the unity of the country.

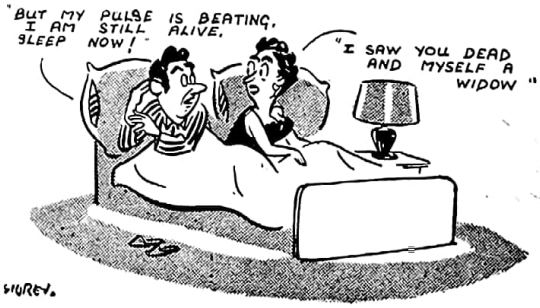
Which of the two alternatives will be acceptable to you: Kremlin or White House?

What is wrong with our Raj Bhawan?

YUSUF ISMAIL VAIZ (Surat)

Are women naturally more superstitious than men?

Emotional creatures live in the shadows of their own mind.



R. K. SHUKLA (Allahabad)

You didn't have even the courtesy of wishing us a happy New Year in your January 1952 issue?

I am not India's Food Minister to lie so glibly in the face of grim realities. We are not going to have a happy time during 1952. What is the sense in blinking at this misfortune?

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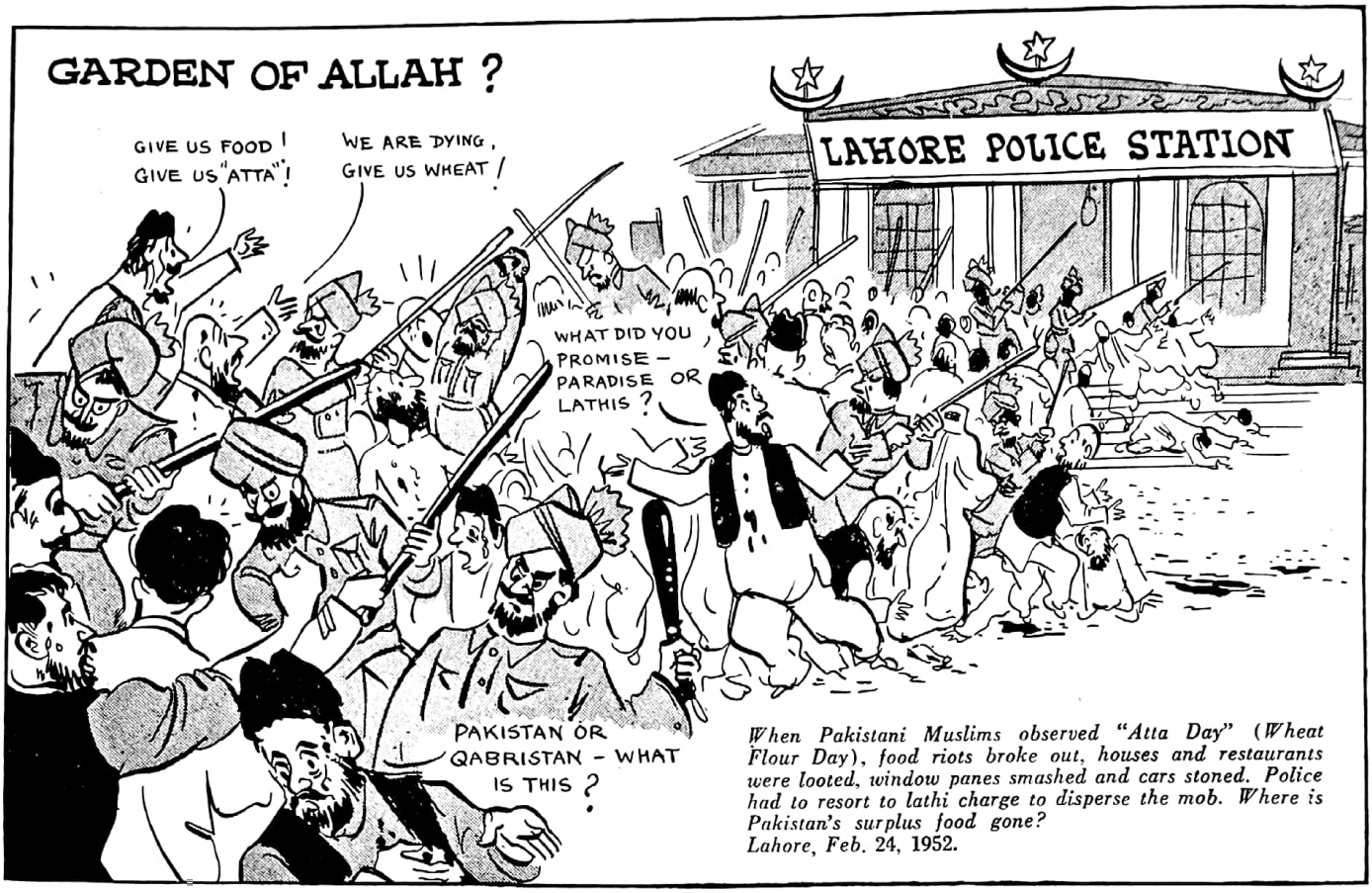
GARDEN OF ALLAH ?
GIVE US FOOD ! GIVE US "ATTA" !
WE ARE DYING, GIVE US WHEAT !
LAHORE POLICE STATION
WHAT DID YOU PROMISE — PARADISE OR LATHIS ?
PAKISTAN OR QABRISTAN - WHAT IS THIS ?

When Pakistani Muslims observed "Atta Day" (Wheat Flour Day), food riots broke out, houses and restaurants were looted, window panes smashed and cars stoned. Police had to resort to lathi charge to disperse the mob. Where is Pakistan's surplus food gone?
Lahore, Feb. 24, 1952.

K. S. CHARI (Nellore)

Do not the Gujarati girls know that there is such a thing as chest expander?

What some of them need is a blower.

Shall I learn Chinese or Russian?

Start with Chinese! Russian can wait.

What is the pleasant side of Communism?

The theory! It is fascinating. But the practical side is frightening.

Have we to read between your lines?

All that and the lines too.

What is your wife's weak point?

Her sweet, smiling nature! She has all the virtues of the three proverbial monkeys. She sees no evil, hears no evil and speaks no evil. My wife is a woman who has come to the wrong planet.

Is character built or borrowed?

Inherited! That is one thing you cannot beg, borrow or steal.

C. S. N. MURTHY (Bangalore)

Is our Baburao a baby-sitter? Be frank, sir?

You have said it. The baby is named "film-india".

Have you ever noticed Shantaram's wisdom tooth?

Our film industry is full of gift-horses. It is no use looking them in the mouth.

H. L. SETHI (Poona)

The handwriting and photograph expert of the Bombay C. I. D. is said to have brought from abroad a "Drunkometer" along with a "Lie Detector"?

These gadgets will hang the wrong men. In India we do not yet know how to use a motor car. Look at the number of people we kill every year with a motor car.

Do you believe in Nehru's secularism?

Hasn't the nation voted for it? The voice of the people is the voice of God.

Why are women more talkative than men?

Thought makes people silent.

What is the shape of love when a man is between 45 and 50 years old?

It is a time-bomb of passion.

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When a man works as the hero of "Night School", he gets that glassy look. Watch Rehman in this social story directed by Aziz Kashmiri for Rim Jhim Productions.

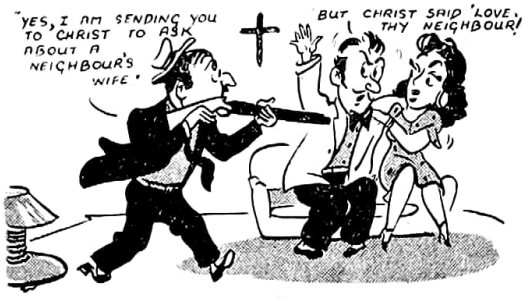
J. GONSALVES (Panjim, Goa)

Is Communism a religion?

It is the most violent missionary cult in the world today.

"Love thy neighbour!" Should I love her?

If she doesn't mind. But Christ did not specify the sex of your neighbour. Isn't there a man around to love?



MISS APARNA CHATTERJEE (Bankura)

Do you believe in revenge or forgiveness?

How can a man who creates humour be revengeful?

Come near, friend. I want to whisper a great secret into your ears?

Is it worth Rs. 418|- the fare Tatas charge me for flying to and fro?

Do you believe in palmistry?

Of course, I do! But I am particular about who, when and where.

Do you know I have several cousins who are pretty girls? Will you like to pay a visit to us?

I am not worried about the girls. The aeroplane fare gives me a headache.

Describe the exact mental attitude of a girl towards her old boy friend after her marriage?

It is a triumph in the first year, regret in the second and remorse in the third. After the third year there is no "girl" left.

What is your opinion about hero worship?

I believe in worshipping the Invisible Hero.

P. S. RAJAN (Madras)

Why do you look so morose at the top of Editor's Mail?

Do you expect a rose to blossom on one ounce of rice per day?

T. V. ABHYANKAR (Deolali)

What would happen if we nationalize all the temples of India?

Not a bad idea! That is one industry in which the Government can get profits without capital investment.

RAMA RAU S. (Bombay)

Dr. Ambedkar defeated! What next?

We shall now have a revival of Buddhism with the Chinese Red monks in the background. Individualists like Ambedkar cannot stomach defeat easily.

R. G. SUNDARESAN (Allahabad)

Warangal! And people think of Communists! But I never saw one. How is that?

That is nothing. Pannikar, our ambassador in China, did not find Communists even in China.

ARJAN D. BHARWANI (Singapore)

Why do Yankees call their women "honey"?

In the hope that they will taste sweet. But the American bees never bring home any honey.

How do you feel when you are neglected by your friends and loved ones?

Friends I have none. The loved ones dare not neglect me. And my enemies flatter me with their numerous attentions.

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Why do you wish for death?

I want some rest from life.

M. S. VISVANATHAN (Poona)

It is not the hat but the head that matters.

Not in India! Here the white Gandhi cap sits like a crown on the heads of idiots and decides the fate of millions.

If a man is a product of his age, what is woman?

A child of her mirror.

What punishment does a goonda raping a woman deserve?

Death by hanging! In a country where a raped woman becomes an outcast automatically, the extreme penalty must be given for this offence.

What happened to Chandulal's bonus-giving?

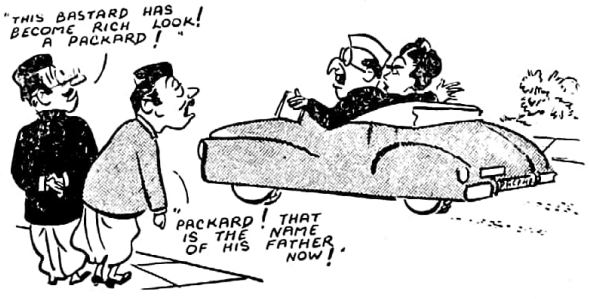
It is a promise that is time-barred now.

What is the advantage of getting weekly salaries?

You have only a week's salary left at the end of the month. It is a clever American system of encouraging the squandering habit in people.

When do illegitimate children become legitimate?

In this world of false values success lends blue blood even to the greatest bastard on earth. Good birth is no recommendation these days but a big bank balance is.



KUMER APURBA BORUAH (Golaghat, Assam)

Is it true that your favourite letter is "W"?

Yes, and I need a capital one for that big word, "Work".

K. NARASIMHAN (Secunderabad Dn.)

How did Bombay succeed in keeping Communism at bay?

We have a majority of Gujaratis, Maruaris and Sindhis—all clever money spinners—and as such natural enemies of Communism. Bombay will be the last State to be painted red.

Is your father proud of you or are you proud of him?

We are both very successful in our respective fields and successful persons often pat each other on the back. Pride in success is a denial of Divine blessings.

Rs. 1000|- EVERY MONTH !
IN 27 PRIZES !

The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 290|- and one copy of "Grey Dust"; 2nd Prize: Rs. 190|- and a copy; 3rd Prize: Rs. 90|- and a copy; 4th Prize: Rs. 70|- and a copy; 5th Prize: Rs. 40|- and a copy; 6th Prize: Rs. 30|- and a copy; 7th Prize: Rs. 20|- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR APRIL

1st Prize to M. Vidya (Coonoor); 2nd Prize to Miss Jayalakshmi R. (Poona); 3rd Prize to M. S. Visvanathan (Poona); 4th Prize to N. Rajagopal (Mysore); 5th Prize to M. H. Devnani (New Delhi); 6th Prize to Lal Chand Mathur (Patiala); 7th Prize to S. H. Mubinal Hussain (Dibrugarh); and 20 consolation prizes to the following:—Narain Wazirani (Bombay); J. G. Sambrani (Dharwar); A. P. Rajamohan Rao (Dehra Dun); U. U. Bharadwaj (Bikaner); B. T. Adhiya (Dahanu); Miss G. Radha (Kuala Lumpur); N. Krishnan (Bombay); Miss D. P. Chandra (Bangalore); Kalpana Banerji (Gorakhpur); S. G. Nayak (Bombay); M. A. Krishnamurthy (Howrah); K. Jinadasa (Welampitiya, Ceylon); K. Govindan (Kozhikode); Mrs. Kaushalya Devi (Calcutta); Joshi S. V. (Sholapur); M. Y. K. Durani (Haflong); Khadim Ali (Ba, Fiji Islands); Yusuf Ismail Vaiz (Surat); J. Gonsalves (Panjim, Goa) and S. Meenakshisundaram (Dombivili). Money Orders and copies are being sent to all the prize winners.

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filmco's

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Produced & Directed by
NAKSHAB
Story:
K.A.ABBAS
Music:
NASHAD

STARRING

ASHOK KUMAR NADIRA OM PRAKASH and others.

(The Technicolour Girl)

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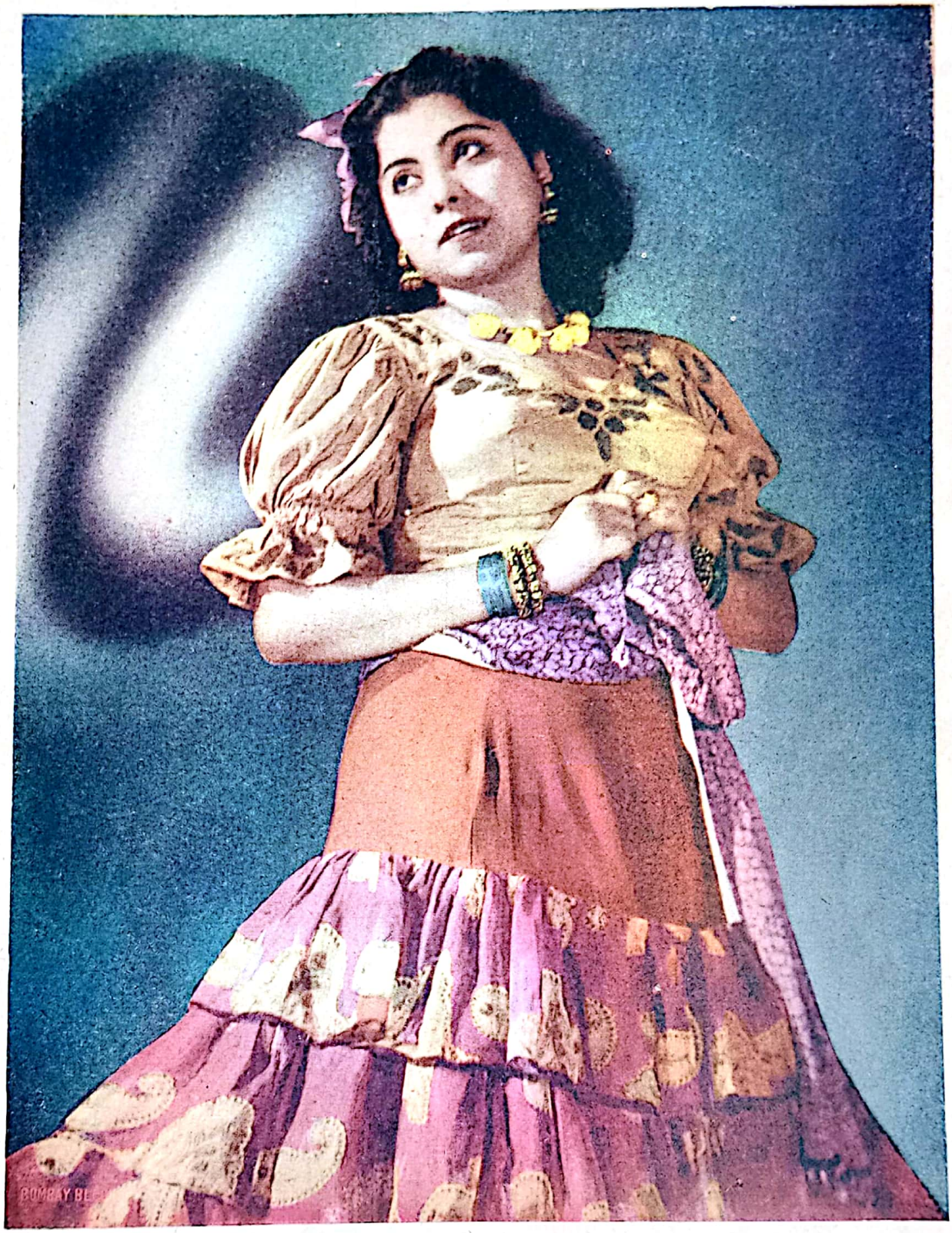

BHARATI DEVI —

Bengal's glamorous star known for several good performances in the pictures of New Theatres, Bharati Devi now comes to Bombay to appear in "Bagdad", a spectacular costume story of Falcon Films directed by Nanabhai Bhatt.

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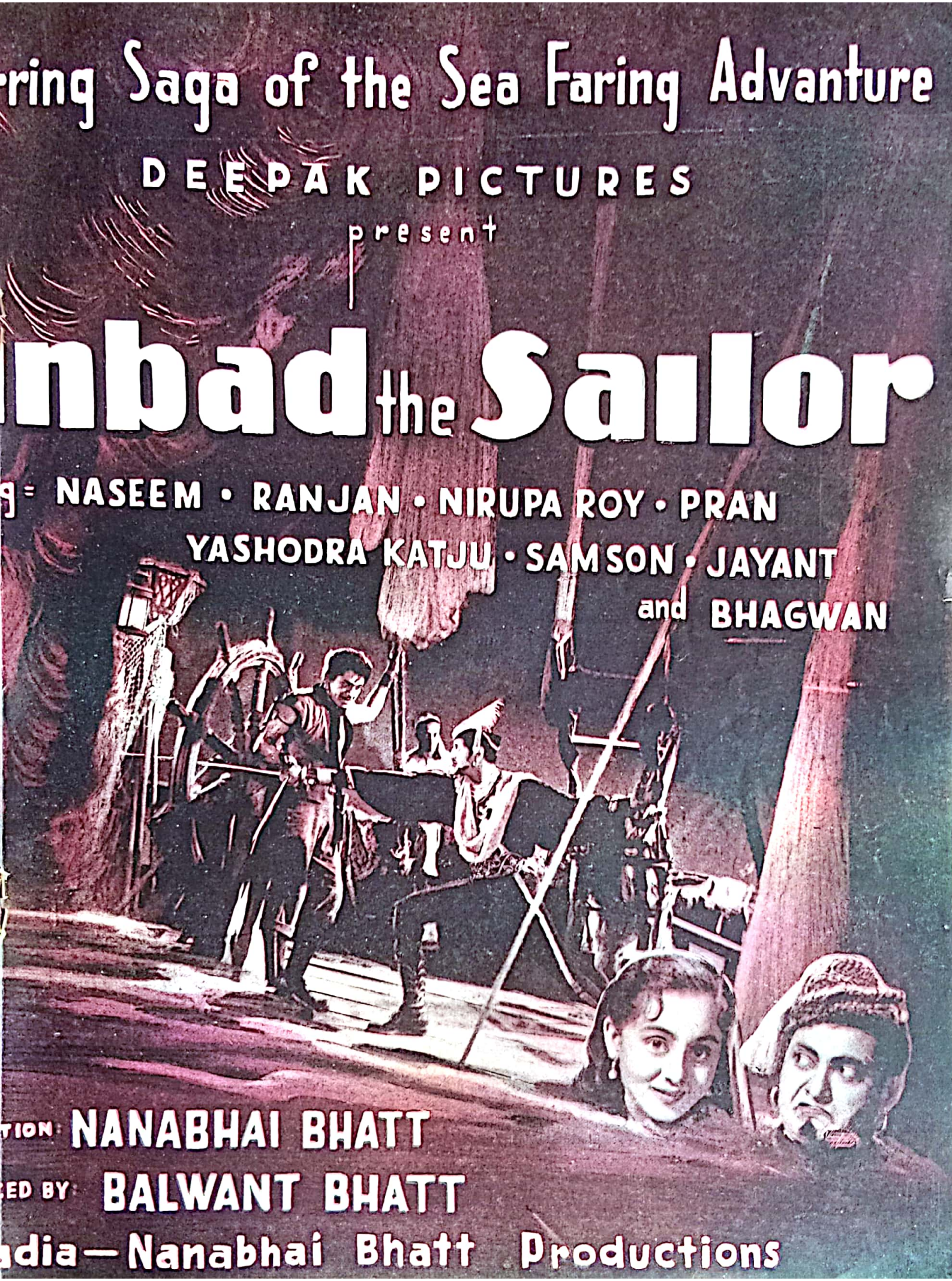
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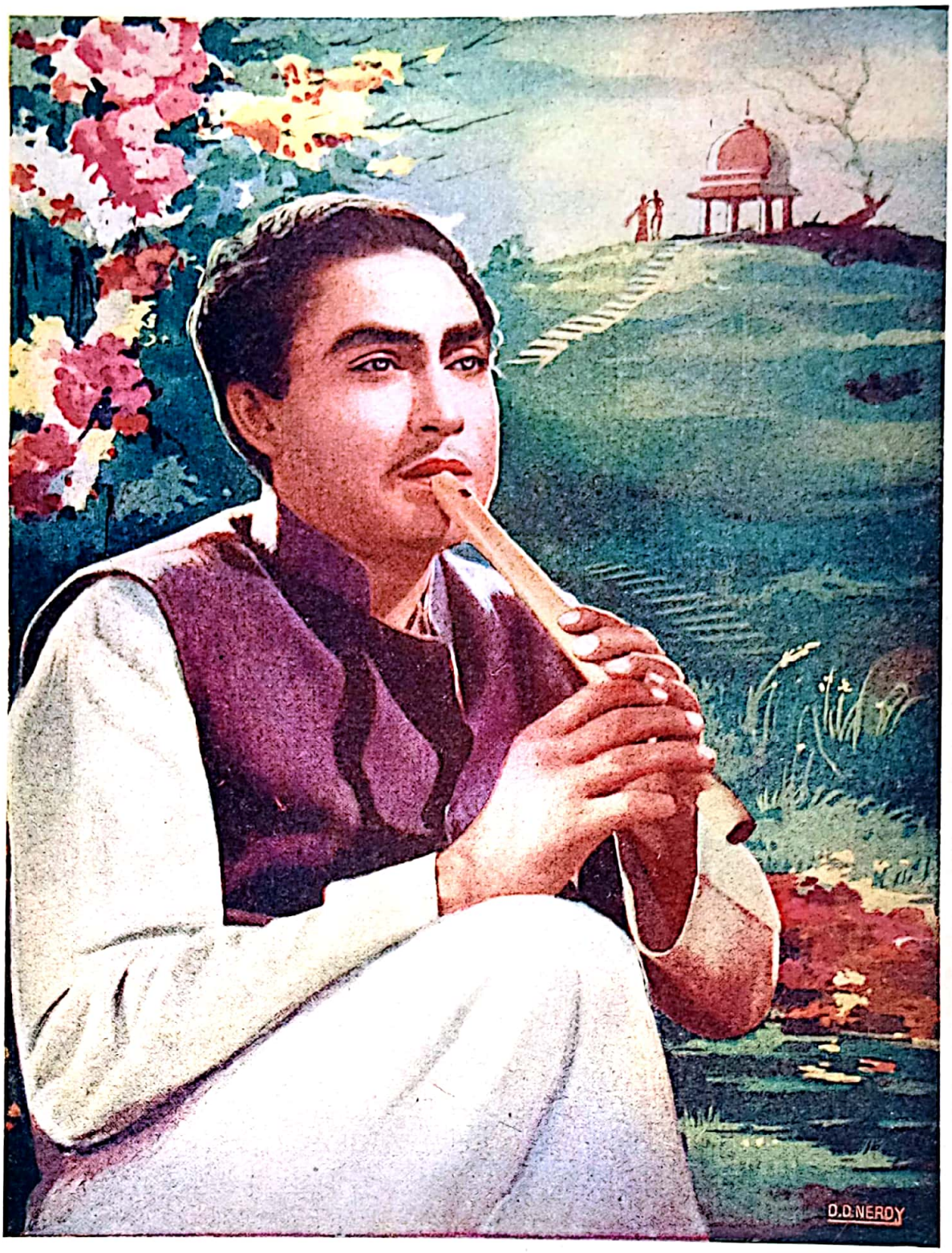

ASHOK KUMAR —

Ashok Kumar, India's most popular actor, is playing new roles every day. Here is one more classic assignment of his in "Naubahar"; a social story jointly produced by Ashok Kumar & M. S. Ahluwalia and directed by Pandit Anand Kumar for New Premier Films.

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WHEN THE GUEST CAME, SHE HAD NOTHING BUT TEARS TO OFFER-

MEHMAAN

Starring: PREMNATH ★ NIMMI ★ SAJJAN AND POORNIMA

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"MAIN *aur* YOH"

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Music

SHANKAR
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Lyrics

HASRAT JAIPURI
&
SHAILENDRA

AND

ON THE SETS

"SULTAN"

★ *STARRING* ★

★ JAIRAJ

★ BIPIN GUPTA

★ AGHA

★ RAJNI

&

A NEW STAR (?)

CONTACT :—

FILMAKER,

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What Is The Muslim Game In India?

Distortion Of Facts And Threats Of Violence !

(My editorial article, "The Crescent Over India", which appeared in the March issue of Filmindia, seems to have provided some mischief-mongers with material to incite communal passions and thus endanger peace in our country. They have torn out my remarks from their context and distorted them to suit their own purpose. The Secretary of the Anjuman-e-Barkate-Islam was kind enough to send me a copy of the resolution passed by his institution. My reply to him explains my intention and purpose in writing the article objected to. Both the resolution and my reply are reproduced below. Baburao Patel.)

From :
Anjuman-e-Barkate-Islam,
301, Abdul Rehman Street,
Bombay 3.

16th March '52.

To,
The Editor,
" Filmindia ",
Bombay.

Sir.

I am authorised by the Managing Committee of Anjuman-e-Barkate-Islam to send you the following resolution passed by the Anjuman-e-Barkate-Islam in a specially called meeting held on 16th March 1952.

"This meeting of the members of the Anjuman-e-Barkate-Islam takes painful note of the leading article which appeared in the March issue of "Filmindia" and condemns the same in the strongest possible words.

"The meeting thinks that the article has been deliberately and purposely meant to lower the prestige of the Holy Prophet of Islam (on him be the benedictions of Allah and Peace) in the eyes of the world and to depreciate the Muslims of India in particular and of the world in general.

"This meeting strongly asks Mr. Baburao Patel, the self-called editor, to apologize unconditionally within a week of the receipt of this resolution and to promise not to commit such things in future, failing which the Muslims will not rest unless they right the wrongs because this being the question of life and death of Muslims.

"The meeting further adds that Mr. Baburao Patel should not think that the Muslims being a minority he can play with ease with the religious feelings of the Muslims and to talk whatever he thinks about the Holy Prophet and Islam.

"The meeting earnestly hopes that Mr. Baburao Patel will realize his mistakes and like a true man will come out with his apology and promise.

"The meeting authorizes the General Secretary to send the copies of this resolution to the Hon. Home Minister Mr. Morarji Desai and the Police Commissioner for immediate action."

Yours truly.
(Sd.) M. I. Quadri
The Hon. General Secretary,
Anjuman-e-Barkate-Islam.

MY REPLY

24th March '52.

To,
M. I. Quadri Esq.,
The Hon. General Secretary,
Anjuman-e-Barkate-Islam,
301, Abdul Rehman Street,
Bombay.

By Regd. Post A. D.

Dear Sir,

I acknowledge your letter of 16th instant, which was received by me on the 21st, embodying the resolution passed by the Anjuman-e-Barkate-Islam in their meeting held on 16th March 1952.

Though the said resolution is unfortunately worded with threats and ultimatums, which remind me of the political and communal atmosphere prevalent in India during the pre-partition days, I nevertheless welcome the opportunity it provides to clear any misunderstanding in the minds of the Muslims of India, which my article may have created, and thus promote communal harmony and peace in our country.

I am really surprised that you have taken exception to my article in the March issue of "filmindia", where no insult to Islam is intended.

I deny that the article is deliberately and purposely meant to lower the prestige of the Prophet of Islam for whom I, being a student of philosophy and religion, have the deepest respect as the founder of Islam, a religion followed by over 250 million people in the world.

My article was written as a reply to the threat, "to pull out Bharat's evil eyes and trample upon them," by Mian Mumtaz Daultana, the Premier of West Punjab and other leaders of Pakistan like Maulana Akhtar Ali

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Music :	*Direction :*	*Songs :*
GHULAM MOHAMMAD	**JAYANT DESAI**	**SHAKEEL BADAYUNI**

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JAYANT DESAI

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Shashikala has a good assignment in "Sangam", a social theme produced by Rajhans Pictures.

Khan, Abdur Rab Nishtar, Abdul Qaiyum Khan, Ghulam Abbas and Feroze Khan Noon. These leaders have moreover stated that they are, "the heirs of Qasim, Ghaznavi and Ghori who had conquered, subjugated and trampled upon the people of India" and go further and stake a claim on, "Not only the Ravi and the Chenab but even the Ganga and the Jamuna as theirs". And they further justify this blood-curdling ambition of theirs by saying, "Those whom we have ruled for 900 years and from whom was wrested this country of ours by the sacrifice of countless Muslims, that enemy is poised at our frontiers."

These utterances of malice and hatred against India and Indians have been embodied as messages from these leaders of Pakistan in a 2000-feet long documentary film named "Josh-e-Jehad" (The Passion of Religious Crusade) produced by Sheikh Khadim Hussein at the Shah Noor Studios in Lahore, Pakistan.

This malicious and objectionable film is now being shown all over Pakistan to millions of illiterate Muslims who applaud it with "Allah-ho-Akbar", the frightening war cry of Islam. (Please refer to report dated 7th February by Press Trust of India.)

In addition to this malicious film which contains a religious appeal to the Muslims to take up arms against the infidels of India and propagate Islam by conquest and conversion, several Urdu and English papers in Pakistan have been indulging in the most malicious and poisonous propaganda against India calling upon the faithful to join the army of "Mujahids" (Crusaders). "The Ehsan", an Urdu paper of Lahore displays great anxiety to "get the command for general slaughter". "The Tamir", an Urdu paper of Rawalpindi, is anxious to see, "India resound with the 'azan' of the the ghazis," while "The Anjam", an Urdu paper of Karachi, is in a hurry to see the Flag of Islam flying over the Red Fort of Delhi.

These are utterances of malice and hatred against India and her people and as such are not conducive to peace and harmony between the two neighbouring countries. It is the duty of every reasonable person, who loves his country, to protest against these provocations and happenings in Pakistan not only in the interest of our country in general but also in the interest of Muslims in India who are today enjoying the sunshine of our secular state.

DUTY OF EVERY INDIAN

In my protest, as embodied in the editorial article in the March issue, I have merely stated historical facts and mentioned the authors along with the facts. In describing the Prophet's march on Mecca and the incident of the destruction of images and idols there, I have merely stated the exact words of that great Muslim scholar, the Rt. Hon. Syed Ameer Ali, L.L.D., and Privy Councillor, from his famous book "The Spirit of Islam". I have added neither word nor comment to the quotation from this authoritative book. I have only mentioned this incident in Mecca merely to mark the starting point of intolerance in the history of Islam. Neither by word nor thought have I made an attempt to lower the prestige of the Holy Prophet of Islam for whom I have and shall always have the deepest respect.

On the other hand I have emphasized the good teachings of the Prophet, in para 12 of my editorial article, in the following sentence: **"Forgetting the good precepts of the Prophet,** the followers of Islam have wrested everything under the sun from the people with whom they clashed through their 1300-year-old history of conquest and conversion". This sentence while it summarizes historical acts committed by Muslim kings and invaders, emphasizes that such acts were against the good precepts of the Holy Prophet and it glorifies not only the Prophet but His teachings.

In my article, therefore, there is nothing that lowers the prestige of the Prophet or of Islam as a religion. My article is a reasonable protest against the happenings in Pakistan. **Had these happenings not taken place in Pakistan, I would have had no reason to write the said article.**

I feel that it was the duty of every Indian—Hindu, Muslim, Jew or Christian—to protest vehemently against the propaganda of malice and hatred let loose in Pakistan in the interest of peace and harmony in our country and between the two dominions. And because the Muslims in India extend their Islamic brotherhood beyond the frontiers of provinces and countries, I expected the Indian Muslims to be the first to protest against Pakistan's propaganda of malice and hatred and to protest loudly and vehemently in the interest of peace and harmony in our secular State.

I was, however, sadly disappointed in this expectation. And on the other hand, I find that an intentional attempt has been made by Urdu newspapers in Bombay and other places to dis-

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tort my writing while conveniently forgetting to make any reference to the film "Josh-e-Jehad", or to the fiery and malicious messages of the Pakistan leaders or even to the campaign of hatred launched by the newspapers of Pakistan.

"INQILAB" — THE CULPRIT !

I will quote an instance here. After the publication of my article the "Inqilab Daily", an Urdu paper of Bombay, edited by Abdul Hamid Ansari, came out with an editorial article signed by its sub-editor Qazi Athar Mubarakpuri, under the heading "filmindia's Idiocy or Wickedness?". In this article the learned writer does not mention a word about the film "Josh-e-Jehad" produced in Pakistan or about the propaganda of malice and hatred launched by Pakistan's leaders and newspapers. He conveniently forgets these which provide the basic incentive for my article. And yet, he chooses to write a scathing criticism of my article by picking out only those portions which suited his evil genius and which lent a scope for his distortion of facts. He opens the article with the following preamble which I translate below in English to the best of my ability:—

"The Europeans left India and the communalists, the people with dirty minds, blind and wicked thinkers, got their opportunity. The above sentence is bitter. We also feel the bitterness of the same. But because of bitterness we cannot deny facts. In five-and-a-half years of freedom, can anyone tell us how many times the dirty-minded communalists of this country have dragged in the religion of Mussalmans, their culture and above all their Prophet and flung mud at them? If we were to prepare a list of all the acts of these bastards (Haram Karionki) from place to place a big file can be ready, much bigger than the record during the entire British rule."

The above preamble shows the spirit in which the learned writer, Qazi Athar Sahib, approaches the subject. After realizing this spirit it is useless to expect any mercy, fairness or justice at the hands of Qazi Sahib, who has not once in the whole article, mentioned anything about the film "Josh-e-Jehad" or the malicious utterances of Pakistani leaders and writers.

Even in re-quoting my quotation the Qazi Sahib makes a convenient mistake. Writes the Qazi Sahib:— "Khud Islam ke bani Paighambar Mohammed ne ki jabke unonhe Mecca par chadhai karke **apne hathon dusre mazaheb ke butonko mismar kiya".** The bold portion of this quotation means that the Prophet **with his own hands** destroyed the idols of other religions. Now, in the quotation I gave in my article I have never said that the Prophet destroyed the idols **with his own hands.** Nor does Syed Ameer Ali says so whose quotation I have given.

But Qazi Athar Sahib had to colour and add spice to his writing for motives best known to him.

This learned writer while vomiting his bile against me writes elsewhere as follows:—"Pakistan is a new and neighbourly State which to a very great extent has come into existence because of communalists like Baburao." This man has completely forgotten the part played by his paper and his Muslim brothers in India, including his own editor, in forging the State of Pakistan.

Nargis and Bharat Bhushan make a more romantic pair than Nargis and Raj Kapoor in "Pahili Shadi", a social story produced and directed by Ram Daryani for Krishin Movietone.

He goes further and states:—"If Pakistan is to be abused on sips of water we can overlook that thinking that this man is doing so out of vengeance and enmity and to please his own type of people. But what does he mean by dragging in Muslim countries like Iran, Egypt, Iraq etc., the history of Islam, Muslim kings and above all the Prophet of Islam?" That is not a very secular sentiment expressed by the Qazi Sahib who appeals to the State to take action against me in the name of secularity.

LEADERS MISLEAD !

This inflammable article, dropping all reference to Pakistan and its doings, and inciting the local Muslims to protest against the imaginary abuse of the Prophet and Islam, appeared in the "Inqilab Daily" on the morning of 15th March. This article was immediately copied by "Hindustan Urdu Daily", an evening paper, on the same day. On the 17th March, the staff writer of "Inqilab" in Indore reports a meeting of all Indore Muslims, held in Indore protesting against the writings of Baburao Patel **as reported in the "Inqilab" of 15th March.**

On 18th March, the "Inqilab" issued an invitation to the Muslims of the city to attend a meeting at the offices of the Fourth Party to protest and take action.

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Neero is out to flirt in "Sandesh", a social romance directed by Bal Gajbar for Lata Pictures.

In the evening a rowdy meeting was held at the offices of the Fourth Party under the presidentship of Mr. Hassanali P. Ebrahim and a Committee of Action was appointed. "Inqilab", "Hindustan" and other papers continued fanning the flames of communal excitement and numerous meetings were held in different parts of the city like Madanpura, Kamatipura, Dhoby Street, Abdul Rehman Street, Bhendi Bazaar and other Muslim localities. These meetings were addressed by different Muslim local leaders like Ali Bahadur Khan, Dr. Abu Nasar and my original friend Qazi Athar.

While the newspaper reports of all these meetings record the protest of the Muslims and appeal to the Government to take action, you, as one of the conveners of such meetings, know exactly the fiery and inflammable words used in all such meetings.

ROUSING COMMUNAL PASSIONS

It is not difficult to imagine what would be the result of such ill-founded comments and misguided meetings, inflaming the communal passions of the Muslim masses on grounds of religious fanaticism. The Muslim leaders know the result pretty well as they have reaped the benefit of such activity in the past.

I have, however, to point out to you, that I am in no way responsible for what is happening now and what is likely to happen in future. Filmindia is an expensive magazine in the English language and as such it does not reach the Muslim masses because of their ignorance of the English language and because it is beyond their purse to buy it. My magazine circulates among people with culture, education and resources and these readers of mine are qualified enough to take a balanced and detached view of my articles even if they happen to be Muslims. **Though I have received a number of threats of physical violence from local Muslims over the phone, I have not yet received a single letter from any educated Muslim from any part of India protesting against my article.**

I repeat here again for your information, that my article has been distorted and wrongly interpreted by the "Inqilab" and "Hindustan", and other Urdu papers in Bombay with an ulterior motive with which I am not concerned. And as these papers are carrying on a communal agitation parading secular excuses, they will have to be blamed ultimately for inciting communal passions leading to a breach of peace in the country.

If the numerous Muslim institutions in the country had found something objectionable in my article, it was open to them to approach the Government to take action against me under Section 153 A of the Indian Penal Code. We have a watchful and competent government in our State, who would not fail to listen to a just protest and take suitable action.

But in distorting my article and carrying on a wrong propaganda and holding protest meetings to inflame and misguide the masses, the Muslim journalists and the local leaders have rejected constitutional methods with a view to put pressure on the Government to take action against me whether such action falls within the four corners of the law or not. The responsibility for this is entirely theirs.

Yours faithfully,

(Sd.) Baburao Patel.

Kuldip Kaur also seems to have changed her eyes in "Mashuqa" a social romance directed by Shanti Kumar for Chitrakar.

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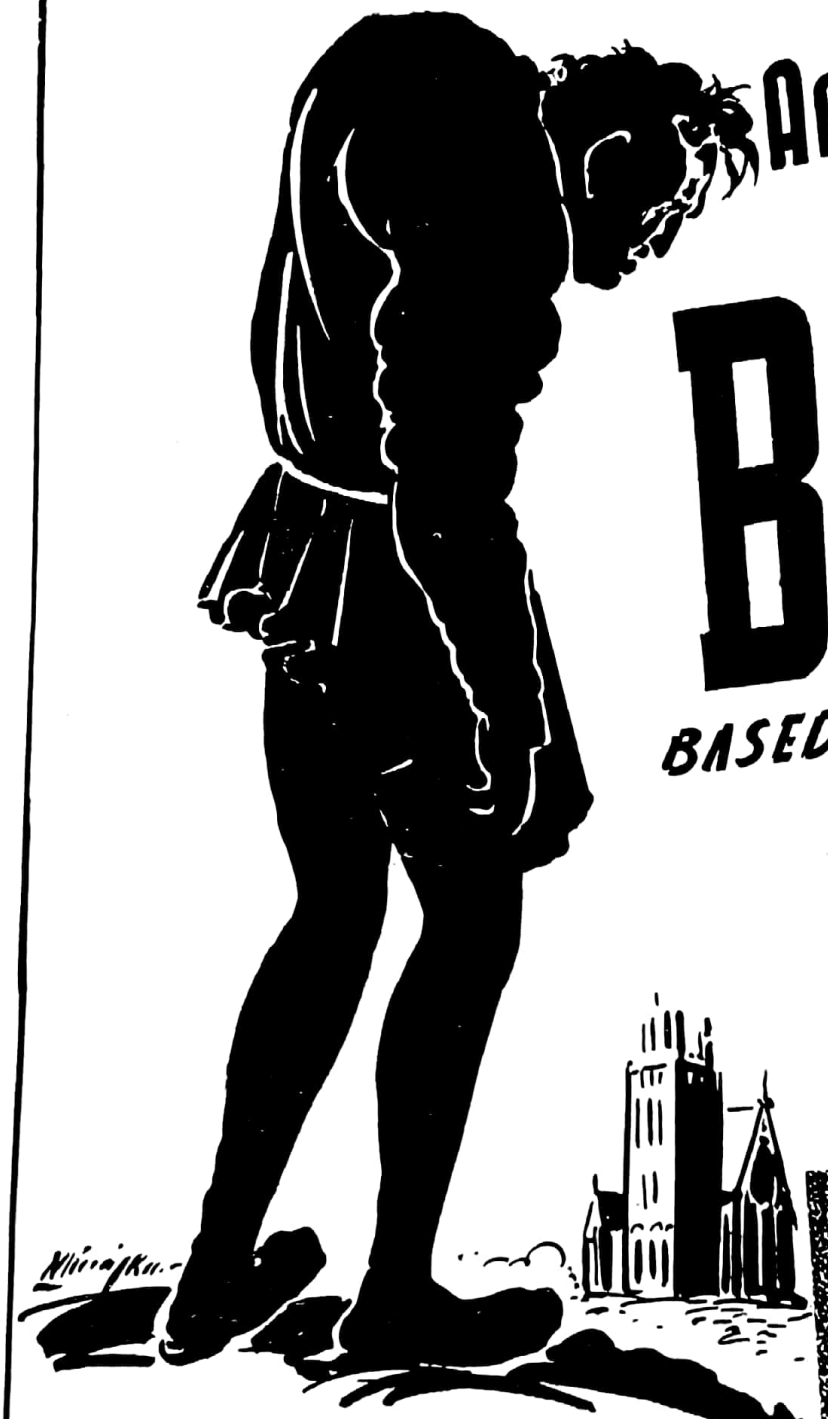

AMIYA CHAKRABARTY

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USHA KIRON

As the dancing waif

ULLHAS

As the Hunchback

Ready for

"D"

ing DILIP KUMA

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SHAH

"THE HUNCHBACK OF NOTRE DAME"

Music

SHANKAR JAIKISHAN

Directed & Produced by

AMIYA CHAKRABARTY

Release

"AAG"

NIMMI • USHA KIRON • LALITA PAWAR

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OUR REVIEW

A Ghost Entertains In "Ghungroo"!

Om Prakash Walks Off With The Picture!

In this land of gods and ghosts, any fantastic story woven round these two symbols of worship and fear is bound to be a box-office success. That is precisely what has happened in the case of "Ghungroo", a picture produced by Filmkar Ltd. The ghost in the story is drawing crowds to the theatre and entertaining them. And the ghost is played by Om Prakash, who has already a reputation for a lot of crude and slapstick comedy.

As most of the Indian pictures these days can be described as either good or bad carbon copies of popular Hollywood pictures, it is superfluous to trace the source of inspiration in the case of "Ghungroo". The picture also has its foreign parentage with plenty of Indian nursing.

"Ghungroo" is a fiction that is primarily intended to entertain and it fulfills that purpose pretty well.

Vinod and Balam are twins. Vinod remains in his ancestral home and loves Hema in his weak-kneed, never-quite-sure manner. Hema loves him in return because one good act deserves another.

Balam is an enterprising guy. He is a stage celebrity and plays hero's roles opposite Kamini, a famous stage actress, who is a heartless vamp in private life. Balam loves this woman who specializes in robbing people of their money and then kicking them out with the help of her accomplice, Hiralal.

One day they kill Balam. With the death of Balam, the fiction and the fun begin. Balam's ghost decides upon vengeance and uses the living body of his twin, Vinod, as an instrument for revenge.

Vinod, a simpleton, becomes a smart stage trickster no sooner Balam's ghost enters his body. These two characters within one man are pretty well developed and they do create a lot of laughter.

Vinod, who is kidnapped by the ghost of Balam and taken to the stage, becomes a problem to Hema, his sweetheart. She decides to reclaim him and joins the stage to do so. Her success makes Kamini very jealous and she precipitates the climax when she and Hiralal decide to do away with Balam who is in reality Vinod.

After a number of hit-and-miss situations, some of them quite stupid but hilarious nevertheless, Kamini is throttled to death by Hiralal and Hiralal is taken away by the police. That ends the vengeance of a ghost and the story of Amanullah.

OM PRAKASH DOMINATES!

The screenplay is a clever piece of work in the first half of the story. It makes the tempo fast and keeps the audience on tip-toes of expectation. In the latter half, the story drags a bit, the stock of gags being exhausted.

"Ghungroo" is a lavish production—the sets and costumes being at once beautiful and impressive. The best part of the technical work is the excellent photography of the picture done by a newcomer called Krishan Saigal. The boy has brains and he lends a psychological significance to the lighting of his shots. His trickwork is excellent. Krishan Saigal is a technician worth watching if he doesn't lose his head. C. Ramchandra's music is at once pleasant and familiar. He can not, however, be accused of a piracy of copyright, because he has used his own old tunes. Rajendra Krishan is writing words these days and not poetry. The dialogue is good and witty. Hiren Bose, the director, is back in Bombay after many years and he has done a good job of his first assignment here. Let us hope he gets a better story, more in keeping with his artistic Bengali temperament, and does better next time.

Om Prakash monopolizes the show in his triple role of Balam, Vinod and the ghost. It is difficult to say what he doesn't do. He has clearly laboured for this picture, going through the numerous trick shots with patience. And we wonder whether he bled the producer properly.

Kuldip plays her favourite role as the vamp of the story and all she has to do is to look it. But we wish she wouldn't dance.

Sumitra looks pretty in parts due to the art of the cameraman but she can hardly act in the role of Hema. Playing a sympathetic role, she fails to create sympathy and whenever she is thrown against Om Prakash, that crude Punjabi swallows her like a round, little rossogolla.

Singh and Badri Prasad do their bits well.

In short, "Ghungroo" has become a good mass entertainer and even the fat old Marwaris, whom we saw in the theatre, do not seem to mind bringing their women and little children to see it. The ghosts don't seem to frighten them any more in this dark age of black money and black deeds.

GHUNGROO

Producers:	**Filmkar Ltd.**
Language:	**Hindustani**
Story:	**Amanullah**
Lyrics:	**Rajendra Krishan**
Music:	**C. Ramchandra**
Photography:	**Krishan Saigal**
Recording:	**Mukul Bose**
Cast:	**Sumitra, Om Prakash, K. N. Singh, Badri Prasad, Murad & Kuldip.**
Released At:	**Minerva, Bombay.**
Date of Release:	**8th February 1952**

Directed By:
HIREN BOSE

Jaswant is in a fighting mood in "Bahu Beti" a social story produced by Baroda Theatres.

OUR REVIEW

"Saqi", A Monumental Waste Of Money!

A Stupid And Boring Picture

"Saqi" is perhaps the most lavish and fantastic nonsense seen on the screen in recent times. The picture must have cost over 10 lakhs of rupees and one can safely state that every rupee put in this picture is a bad investment. If Producer R. C. Talwar was lucky enough to get a moneyed fool to finance this fantastic waste to the tune of ten lakhs of rupees, at least Talwar ought to have been wise enough to pocket eight lakhs from the finance and somehow blacken 15565 feet of celluloid with the remaining two lakhs.

That would have been a net profit of eight lakhs of rupees for Talwar and it would not have made much difference on the screen. For, there are no standards of quality in waste.

SAQI

Producers:	**Talwar Films Ltd.**
Language:	**Urdu**
Story:	**Anjana Rawail**
Dialogue:	**Kamal Amrohi**
Lyrics:	**Rajendra Krishna**
Music:	**C. Ramchandra**
Photography:	**Rajendra Malone**
Recording:	**B. N. Sharma**
Cast:	**Madhubala, Prem Nath, Bipin Gupta, Mohana, Randhir, Cuckoo, Gope etc.**
Released At:	**Capitol, Bombay**
Date of Release:	**22nd February 1952**

Directed By:
H. S. RAWAIL

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Bharati looks a Baghdadi woman in "Baghdad" produced by Falcon Films. In Baghdad, they choose sweethearts by weight.

"Saqi" is some spectacular nonsense from the Arabian Nights. It has the magic lamp, the princess, the genie, the proverbial beggar, the bad minister and the usual dancers and the pipers of Baghdad. The beggar falls in love with the princess and vice versa; the bad minister aims at the throne and the princess; the beggar obtains the magic lamp after going through the usual dangers; a fat, ugly genie attends to the demands of the lamp owner; the hero kills hundreds of people single-handed with the sword and when the sword fails he uses a rope and finally the minister is killed, the princess won and the throne inherited.

You see the end of the story in the first reel and there is nothing new to see in between. The whole affair is a fantastically stupid farce and fails to create even the ordinary juvenile thrills.

LAVISH WASTE

The production is a lavish waste. Spectacularly stupid sets, shining costumes and dancing girls seem to have swallowed most of the money. The photography is poor throughout and the recording of sound is equally bad. C. Ramchandra's music is old stuff which he has used before. Rajendra Krishna's lyrics are mere words again—this time Urdu words. The dialogue is in high-sounding Urdu which 90 per cent of Bombay audience can not understand. Even as Urdu dialogue, Amrohi has used the same old words without any thought. The direction can not be intelligent in a subject so stupid and fantastic.

Madhubala plays the princess and looks quite beautiful in places where the photographer is kind to her. Her work is also good and particularly lively in her intimate romantic scenes with Prem Nath.

Prem Nath plays the gay adventurer and does a good job. He runs pretty fast and should be considered as a contestant for the next Olympics.

Bipin Gupta, who plays the bad minister, turns Urdu into a raw language with his faulty accent and pronunciation. He suffers at the hands of the recordist, his voice being made thin and shrill.

Gope plays the genie and a more ugly body is difficult to conceive when he is stripped for strong effect. The rest remain the rest.

In short, "Saqi" is a stupid picture. It has killing boredom. The only good thing in it is the lesson it contains for the fool who lost the money.

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"Chamkee" Has Poor Story And Direction !

Shekhar And Roopmala Impress !

For a new producer like Maganlal Desai, "Chamkee" could be said to be a good beginning but for an experienced director like J. K. Nanda, it must be rated as a poor picture.

"Chamkee" has primarily failed in its story which is too thin and transparent and lacks incidents to make it gripping. Imagination having run out, the writer has padded the picture with unnecessary dances which often take birth with the help of a single dialogue. Its poor screenplay therefore, is the main reason why "Chamkee" has failed to be popular.

After "Chamkee", Director Nanda, who often extols his own talent in screenplay writing, need not talk about this particular art at least for some years to come. Discreet silence will save him a blush.

COUNTERFEITING BABIES!

"Chamkee", the way this picture is named, was probably intended to be mainly a gipsy story. But drastic changes in the plot seem to have been made—probably to accommodate other producers producing similar stories inspired by a common foreign source—and the character of the gipsy girl, Chamkee, after whom the story is named, seems to have been slashed and made too sketchy. What was therefore once intended to be a key role has thus been turned into a sketchy side role. "Chamkee" therefore, becomes a misleading name to the picture.

It is a far-fetched story of mistaken identities. The story opens with the loss of little Mukesh, son of Kailash Nath, a millionaire of Lucknow. It is due to the negligence of Nigam, a friend of Kailash Nath and the birthday celebrations of Nigam's own daughter, Shashi, are marred by this sad tragedy. Little Mukesh goes to Cawnpore in the car of Bedil Cawnpuri, a rich bachelor and is brought up by him as a son.

Nigam gets an identical baby to replace Mukesh in his friend's heart and home. This counterfeit Mukesh grows up as the son of Kailash Nath without Kailash Nath or his wife knowing the real identity of the boy.

Years later, the writer wants us to stretch our imagination and believe that these two Mukeshes had become as identical as twins and even their parents could not tell one from the other.

On this flimsy premise, the rest of the story moves and creates quite a few humorous situations when the two Mukeshes meet Shashi, the daughter of Nigam, who is betrothed to Mukesh, the counterfeit son of Kailash Nath.

Both these boys create a lot of trouble through some very thin and transparent situations till the counterfeit Mukesh kills Kailash Nath and brings the story to an abrupt end.

Scared of the bullets, Kishore Sahu uses the gun to protect Bina Rai in "Sapna", a social story produced by him and directed by Kidar Sharma for Hindustan Chitra.

The real Mukesh gets the girl and all that goes with her.

POOR DIRECTION

The production values of the picture are erratic. Photography is good in parts and so is the sound recording. While the songs are well recorded, the dialogue remains shrill and annoying. The director has made his characters bellow like bulls from the Punjab, forgetful of the fact that most of his characters come from cultured and educated families. This complicated the work of the dialogue recordist. The songs are pleasant and catchy but they become ineffective in a poor story. The lyrics are beautifully written by Pradeep with an eye on musical phonetics. The sets are lavish but they are not properly exploited, the director failing to give even a single well-composed, artistic shot. Nanda's direction is stupidly poor.

Shekhar gives a good performance in his double role but we cannot blame the director for it. Shekhar has natural talent and by now he has had enough experience. The boy is charming at places.

Among the girls, Roop Mala becomes an exciting addition to the screen. She adds sex-appeal to the picture as Chamkee, the gipsy girl. This girl has a good future. She can become another Rehana if another Santoshi can be found.

Ragini has done better work than ever before but she has not been given any emotional situations even though she is the heroine of the picture. She is all the time kept on a sophisticated level and never allowed to be a raw woman breaking on the rocks of emotion, with the result that the story lacks pathos.

Cuckoo, the dancing bundle of bones, looks hideous these days and her two dances fail to appeal. Ullhas and Murad do their bits well, though the poor fellows are made to bellow unnecessarily. Jeewan is good and humorous as a rich and cranky man.

Mira Misra should be chased out of the screen the way she looks and works as Kamla, a society butterfly.

In fine, "Chamkee" has good songs and a transparent story which though it does not entertain much, yet does not become boring also.

CHAMKEE

Producers:	**National Film Circuit**
Language:	**Hindustani**
Story:	**Nasir Hussein**
Lyrics:	**Pradeep**
Music:	**Manna Dey**
Photography:	**Yusuf Mulji**
Recording:	**M. S. Chitnis**
Cast:	**Ragini, Shekhar, Roop Mala, Ullhas, Murad, Mira Misra, Cuckoo, Jeewan etc.**
Released At:	**Liberty, Bombay.**
Date of Release:	**15th February 1952**
Directed By:	**J. K. NANDA**

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OUR REVIEW

"Vin Desher Meye", Boring Bengali Trash!

Refugee Theme Becomes Eternal Triangle!

VIN DESHER MEYE

Producers:	Bani Chitram
Language:	Bengali
Story:	Indumadhab Bhattacharji
Music:	Panchanan Mittra
Photography:	Nripen Das
Recording:	Panchu Gopal Das
Cast:	Sitara, Gopikissen, Padma, Jahar, Samar & others.
Released At:	Sree
Date of Release:	25th January 1952
Directed By:	INDUMADHAB BHATTACHARJI

Bengal is the cradle of great literature and immortal writers—writers whom age cannot wither nor can death kill. Bengal may be short of rice but not of emotional stories, the basic need of motion pictures. Even the dead writers write new stories when their old words squeeze out fresh tears of new emotions.

A producer, who can not find natural story material in Bengal, is, therefore, a total bankrupt in intelligence and imagination. And we can not escape this conclusion in case of the producers of "Vin Desher Meye" after seeing the picture, which is a synthetic product of absurd and irrelevant situations pieced together.

The partition of India with its tragic aftermath has given us a new problem in the refugees and the sad plight of these helpless victims has provided our producers with ample material for powerful screen stories. In fact this theme has been so much over done these days that it has now lost all its novelty and sentimental charm, because no one has been able to find any possible solution of this tragic problem. All the screen stories with refugee problems have ended in cheap love plots with the same boy-meet-girl triangles. Indumadhab Bhattacharji, who has written and directed "Vin Desher Meye"—a story based on the tragic refugee problem, has contributed nothing new towards its solution except converting this theme into a dance-cum-musical show with the same old love tangle. The present story had great possibilities of becoming a vivid and thrilling motion picture but the writer-director seems to have been found short of imagination and intelligence. The treatment of the subject is very defective and its continuity so jerky that the picture fails to create any emotional effect. Mere collection of irrelevant and absurd situations without any logical foundation does not make a motion picture. This great problem of refugees can not be effectively solved by merely patching up some symbolic shots with sentimentally charged high-sounding words through a running commentary forced on the audience through unseen lips. Besides, the plot is so much overcrowded that one loses sight of the main story. The direction is most uninspiring and disastrously poor at places.

K. N. Singh is fast being typed in aboriginal roles. Here is one in "Sangam" produced by Rajhans Pictures.

A REFUGEE STORY!

Meena, a refugee girl from the Punjab, is on her way to Badrinath on a pilgrimage with her old and ailing mother. On the way the old lady dies leaving Meena completely helpless. She, however, finds shelter with a witty old Bengali Pundit who is also on a pilgrimage and a young vagabond—a Bengali-Punjabi youth named Sunder.

On the other side we have a young artist, Srijib. After the communal riots following the partition, his wife Arpana is lost during the exodus. His parents try to convince Srijib that she was dead but Srijib would not believe it. Her portrait on canvas which he had drawn just after their marriage still stood life-like before him in his studio. His only little son Babul is with his maternal uncle and aunt who have no child of their own.

After some time Srijib's wandering wife Arpana, who was considered lost, returns home with a child in her arms which she had picked up on the way and was mothering it. She was misunderstood and turned out of the house by Srijib's parents as a fallen woman. They preferred to get their son married again than allow this woman to come back and disgrace the family. Subsequently Srijib's parents leave for Banaras without any reason.

Srijib's family priest, the Bengali Pundit returns to Calcutta after a long pilgrimage accompanied by a strange youth. In a jovial mood the Pundit introduces the youth to Srijib in his studio as a distant relation of his—a brother-in-law. This strange youth takes a liking to the place and settles down in Srijib's studio and refuses to go back with the Pundit to lead the life of a wandering mendicant. This strange youth was no one else but Meena who tries to pass off in the disguise of a man. Srijib becomes suspicious but he could not be sure.

Arpana is given shelter by Sunder who receives her as his sister. She decides to fight the anti-social forces and ultimately with the help of Dr. Sen, who was in charge of the volunteer organization for the rescue of displaced women and children, plans an orphanage—"Sishusadan" for the care of orphans and displaced children.

For the benefit of this "Sishusadan", students decide to stage a dance performance. Here it was decided that the boys would be dressed up as girls and the girls as boys. An Ustad is engaged to teach dance and music while Srijib is placed in charge of painting the scene. They prevail upon Srijib to allow his strange ward to take part in the performance. The youth is perturbed but at last has to yield to the request.

Meena is now exposed. After the performance on returning to the studio, she finds all her male clothes missing. Srijib, who had watched her closely asks her to give up her disguise as there was no further need for it. Meena's dance-cum-music performance attracts attention and she decides to earn money to help the displaced people.

SITARA SAVES PICTURE!

In the meantime, the exotic charm of Meena attracts Srijib and he falls in love with her and decides to marry her. One day while distributing clothes and sweets to the children of the "Sishusadan" personally, Meena comes to know Dr. Sen and Arpana, the heart and soul of the organization.

Just at this moment news comes from Srijib's maternal uncle that Srijib's only son Babul and his aunt were lying seriously ill and there was no one to look after them. Meena arranges with Dr. Sen to send Arpana to look after the child. Srijib's maternal uncle and aunt had never seen Srijib's wife before, so they could not recognise her. Meena too did not know that she was Srijib's wife who was considered as lost. She however discovers the secret of this sorrowing woman and decides to help her in reuniting her with her husband. On the day of her marriage with Srijib she cleverly tricks him into marrying his own wife again which he only discovers on the nuptial night when he removes the veil from her face.

On the acting side the only redeeming feature is the performance given by Sitara who was brought all the way from Bombay to appear for the first time in a Bengali picture. In fact she has saved the picture from being an utter trash. As Meena, the refugee girl, she lives her part and is at her best in the song-and-dance number. Others in the supporting cast have not been given any scope at all and as such they deserve no special mention.

The technical quality is pretty poor, photography and recording being average. Music, however, is attractive being lilting and melodious. The dance numbers have no school but they don't hurt so much.

If we forget Sitara's performance, which is excellent, "Vin Desher Meye" is an utter trash. The music gives some relief but then the story kills the music.

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"Jaban Bandi", An Insipid Bengali Trash!

Amar Dutt's Poor .& Unintelligent Direction !

A. K. D. Productions' are not new in the field of film production. They have been at the game for some time and have produced a couple of pictures, which though not outstanding in any respect, were able at least to gain a certain amount of popularity. The picturegoers naturally expected something better this time from them with their latest Bengali picture "Jaban Bandi" which was boosted to the skies. The picture has, however, proved a great disappointment.

Based on a simple theme of a woman's love for a man whose secret of life she does not want to know, Pronob Roy, the well-known song-writer of Bengal has made an attempt to write a thematic story. But it has become a tame affair. There is neither any problem nor any ideal in the story that could give it any dramatic importance or emotional appeal. The various incidents, situations and characters that are presented on the screen are so very common that they fail to make any impression on the minds of the audience.

The story opens with a murder and the title is actually derived from the deposition made by one of the principal characters of the story who gets involved in the crime. But the screen-play has been so loosely built and the story presented in such a transparent manner that the picture fails to create thrills and excitement so necessary for such stories.

Niranjan, Ratna and Sukanta are the three principal characters of the story. Niranjan and Ratna are class-mates in the same college. Ratna is the only daughter of a wealthy zamindar, Chandrakanta Rai.

Niranjan and Ratna fall in love with each other and Ratna induces her father to give Niranjan money to go abroad to learn the art of dramatics. It is understood that they would be married soon after his return.

LOVE DERAILED!

While Niranjan is abroad, Ratna meets Sukanta, a clerk. Sukanta is popular as a singer at social functions and on the Radio. Ratna loves music and she is attracted towards Sukanta. In the absence of Niranjan, she gets ample opportunities to meet Sukanta and a close friendship develops between them. Ultimately they fall in love and decide to marry.

Ratna's father, Chandrakanta Rai, would not give his consent to marry his only daughter to a poor clerk like Sukanta as it affected his prestige and pride of aristocracy. As Ratna deeply loved Sukanta she marries him against her father's wishes. On the day when Ratna leaves her father's house as a bride, Niranjan returns from abroad and is terribly hurt at the event.

Niranjan is soon called upon to reorganise the Diamond Theatre on modern lines. He is disappointed with the heroine of the theatre and after a frantic search he picks up a beggar girl, Kajal, from the streets and makes her the heroine. Kajal becomes a star over-night and brings fame and success to the theatre. Kajal now a famous star, yearns for love and tries to win Niranjan as her life companion but he does not encourage her.

On the other hand Ratna, though the daughter of a wealthy father, adjusts herself to the changed circumstances and tries to make life happy with Sukanta. But luck is against them and Sukanta loses his job. Getting no help from her father Ratna and Sukanta find themselves in great distress and poverty.

One day Niranjan visits Ratna at her own request and is hurt to see her in that state. He learns that Sukanta is unemployed and out of pity Niranjan offers Sukanta a job in his theatre as a singer and happiness once again dawns in their home.

Later, on the first anniversary of Ratna's marriage, Niranjan visits her again at her request and is surprised not to find Sukanta at home, inspite of there being no theatrical performance that day. Kajal who fails to interest Niranjan is now attracted towards Sukanta, charmed by his voice. The attraction is mutual and they both fall in love with each other. Ratna is neglected and finally she finds herself in distress on hearing the story of her husband's disgraceful behaviour. Once again she seeks the help of Niranjan and begs of him to help her to make her life happy. Niranjan, remembering his former love for Ratna and out of gratitude for her help in sending him abroad, promises to bring back Sukanta. In his attempt to free Sukanta from the clutches of Kajal, Niranjan gets involved in the murder of Sukanta, his rival in love and is finally sentenced to death.

POOR DIRECTION!

Amar Dutt, who is considered a popular director these days in Bengal, has directed this picture and it is sad to note that he has badly let us down with his present assignment. Somehow, he seems to have failed to understand the story and has made a sorry mess of the finer points that go into the making of a motion picture drama. The story practically deals with the three principal characters of Niranjan, Ratna and Sukanta and we do not understand why a side character like Kajal is given so much importance risking natural dramatic development. The direction is very poor and shows no signs of intelligence anywhere.

On the acting side too, the minor characters seem to have done better than the stellar players. Bikash Rai in the role of Niranjan does not impress at all as a college youth with his extra girth. Robin Mazumdar, the craze of Bengal once upon a time, is a great disappointment in the role of Sukanta. He seems to have lost all the fire and brilliance that made him popular once. He is supposed to be the singing idol but his songs fail to inspire. Chhabi Biswas, though given a small role, acts his usual best as the stern father. Kanu Banerjee, as the old naib, easily gives the best performance in the picture and leaves an unforgettable impression of his acting talent. Anubha Gupta, who has won for herself a coveted place on the Bengali screen for her poise and natural acting, has unfortunately been mis-cast in the role of Kajal. She is not suited for the role and feels very uncomfortable throughout the picture. Besides, she has been made to look horribly ugly by some atrocious costumes which she is made to wear. Smriti Rekha fails as Ratna due to less scope and bad direction. The comedy roles are well handled by Shyam Laha and Pashupati Kundu as the theatre owner and his assistant inspite of their overdoing their parts at places.

Production values are very poor. The technical work is not much. The songs and music badly disappoint.

"Jaban-Bandi" is a poor show all round due to an insipid story, badly handled and poorly directed—a case of wasted opportunity. The picture is a risky packet for all profit-conscious exhibitors, because there is just no entertainment in the picture.

JABAN-BANDI

Producers:	**A.K.D. Productions**
Language:	**Bengali**
Story:	**Pronob Roy**
Music:	**Gopen Mullick**
Photography:	**Dibyendu Ghosh**
Recording:	**Paritosh Bose**
Cast:	**Anubha Gupta, Smriti, Chhabi Biswas, Bikash Rai, Robin Mazumdar, Kanu Banerjee & others.**
Released At:	**Ujjala**
Date of Release:	**January 4th 1952**

Directed By:
AMAR DUTT

Amarnath wonders all the while in "Bahu Beti", a problem picture produced by Baroda Theatres.

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OUR REVIEW

"Thai Ullam" Kills Mrs. Henry Wood Again !

Poor Tamil Version Of "East Lynne" !

We deeply appreciate the little bit of honesty which the producers of this picture have shown in acknowledging the fact that the story is based on Mrs. Henry Wood's "East Lynne". That confession is the only novelty in this picture because in modernising and Indianizing the subject, Mrs. Henry Wood dies all over again, leaving behind a bad stink as a novelist.

Having buried Mrs. Wood unceremoniously without even a tear we see Manohar, a rising young lawyer, negotiating the purchase of the mansion of the Zemindar of Keezhur, Sitapathi Mudaliar. Manohar meets his daughter, Nirmala and falls in love with her. The zemindar dies leaving Nirmala a destitute and Manohar marries her, much against the wishes of his sister, Santhamma, who would have him wed her niece, Vasundhara.

Vasundhara's brother, Sukumar, is in hiding being suspected of the murder of a villager, to whose daughter, Singari, he had been making unsuccessful overtures. Vasundhara meets Manohar on several occasions in order to enlist his support to establish her brother's innocence and she has also grown to love Manohar. Every one loves a successful man.

Sekhar, a distant relative of Nirmala, has long been pining for her hand and refuses to be baulked by her having been married. He is not without hope that Nirmala would one day be his and with that end in view he tries to utilise the constant association of Vasundhara with Manohar to poison Nirmala's mind against her husband. Subtle hints dropped on the occasion of her marriage, seeing Manohar together with Vasundhara all alone in a secluded place in the dead of night and Manohar making a secret of his meetings with Vasundhara—all these are misinterpreted by Nirmala and one day she quits her husband's roof, even leaving behind her little child. Sekhar, who has been living with the couple, also manages to disappear at the same time thus creating the suspicion that Nirmala had eloped with him. Santhamma adds fuel to the fire and finally induces Manohar to marry Vasundhara.

Sekhar thrusts himself upon Nirmala travelling all by herself in a train and professes his love for her. But she spurns him. Then the train meets with a terrible accident and Nirmala is removed to a hospital with severe injuries. She loses her memory and takes two years to become normal. But when she recovers she finds her husband already married to Vasundhara, and discovers that she was suspected of having eloped with Sekhar. To be with her child she becomes the child's nurse.

DISTORTION OF CHARACTER!

Sekhar fights the elections against Manohar and while delivering one of his election speeches is seen by the fugitive Sukumar and identified as the person who had murdered the villager. Sukumar is arrested but Manohar appearing for his defence succeeds in establishing his innocence and in getting the crime fastened on Sekhar.

Nirmala's child dies and when weeping over it, her dark glasses fall down and she stands revealed to Manohar and Vasundhara as Nirmala. But soon after she also dies—as a concession to the Anti-Bigamy Act.

The picture concludes with Nirmala meeting her dead child in the world beyond. It is a take-it-or-leave-it sequence.

The modernizing and Indianizing process has distorted the character of Nirmala. She is neither a modern wife nor an old mother. Her behaviour remains contrary to our expectations from a young woman of the present days. It is moreover difficult to explain the psychological inconsistency of her character the way she leaves the child in the first instance and later returns as a nurse to look after it. A kind of delayed mother-love!

Vanmala is coming back to the screen after a long time. Here she is in "Bhakta Pooran" directed by Dhirubhai Desai for Vinod Films.

In the opening scenes there was no need for Sekhar to commit a murder. When he was surprised by the farmer, he was not found in a compromising position with the farmer's daughter but he was hiding in the loft, with avenues of escape open to him. The motive for murder should have been more convincing.

And who would expect a rustic to live in what looks very much like a cottage in an English village with glazed windows, fire place and other amenities? Ramnoth should not let his love of the artistic and beautiful run into channels of unreality. Atmosphere is a vital part of the emotion in a motion picture and it should be true to the life that is being depicted.

The story lacks life and becomes mechanical. It fails to create interest and becomes dull and monotonous. All this can be attributed to very poor and indifferent direction by Ramnoth.

MUTHULAKSHMI SHINES!

The best bit of acting, all too brief, is that of Nagiah as the zemindar. He seems to live like a prince and borrow like the devil. The one song he sings leaves an unforgettable impression.

M. V. Rajamma is wrongly cast as Nirmala. She has an immobile face, a vacant expression and even in moments of utter tragedy, fails to evoke sympathy. That she should have spent two years in any hospital as a patient suffering from loss of memory is extremely far-fetched, if not absurd. No hospital in the world has yet been charitable to that extent.

Madhuri Devi is better fitted to play the role of a vamp. Her acting and her looks are commendable in only one scene where she is playing with Manohar's child blowing soap bubbles.

Manohar, as Manohar the lawyer, is not called upon to act and is content with looking dignified. R. Ganesh as Sekhar looks too much of a gentleman to be capable of committing a murder. In the case of Chandra Babu, his make-up as Sukumar impresses more than his work.

Acting honours however, should go to T. P. Muthulakshmi as Janaki, the maid-servant in the lawyer's home. She has a photogenic face and the typical accent for a servant, while her sundry flirtations with the lawyer's clerk, also ably rendered by K. Ramaswamy, are very natural. This girl has a future if given the chance.

Dialogue and songs are average. Of the latter there is one by the "Kavimani", which is rendered very well but it is padded with static inserts. And "Thai Ullam" is supposed to be a motion picture.

Technically, the picture maintains the usual Vauhini standard.

More than anything else, the film has a wrong title. Of the heart of a mother one sees precious little till one is well towards the end of the picture and even what little one sees then fails to convince.

THAI ULLAM
(Heart of a Mother)

Producers:	Narayanan Company
Language:	Tamil
Story & Dialogue:	S. D. Sundaram Umachandran
Music:	V. Nagiah, A. Rama Rao
Lyrics:	Kanaka Surabhi
Cast:	V. Nagiah, R. Ganesh, Madhuri Devi, K. R. Chellam.
Studio:	Vauhini
Released At:	Casino, Madras
Date of Release:	9th February 1952
Directed By:	RAMNOTH

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OUR REVIEW

"Amarakavi", Third Rate Tamil Trash!

M. K. Thyagaraja Bhagavathar Fails To "Return"!

"Amarakavi" is neither art nor box-office trash. It seems to be a picture with a purpose—the purpose of re-establishing an old favourite, M. K. Thyagaraja Bhagavathar. The purpose has failed miserably as people can not stomach such cheap exhibitionism as is seen in the picture and the old actor fails to win the grace of the people. Thyagaraja Bhagvathar still seems to be paying the penalty of being involved in the Lakshmi Kantham murder case. And it is a pity.

A temple priest picks up Amaran in the street and brings him up along with his own daughter Padmini. The priest's wife Kaliamma frowns upon the boy's familiarity with her daughter. She rejects her husband's proposal to have them wedded and consents to sell her as the fifth wife of a rich man of the locality. Broken-hearted Amaran leaves the roof of his guardian. Kaliamma changes her plans and weds her daughter to a relative infuriating the rich man who sets fire to her house. Kaliamma and her son-in-law perish. Padmini, now a widow, with her father leaves their home and begins wandering from place to place like a beggar.

Amaran, now a young man, meets Mallika, daughter of King Keerthivarman. Mallika falls in love with him and his music. He spurns the advances of the Court dancer, Kamavalli, a mistress of the Prime Minister Dhoomakethu. Kamavalli vows revenge. The princess persuades her father to have her married to Amaran. The first sensible king who gives away his daughter without looking beyond the man before him.

To keep the story within municipal limits Padmini and her father also arrive where Amaran is enjoying his good fortune but they cannot see him. Padmini, therefore, dresses up as a man (as if a male attire can ever hide Rajkumari) and pretending to be a deaf-mute, gets a job under Minister Dhoomakethu and learns of his plot to seize the kingdom.

DAGGER ENDING!

Disgusted with the cruel government of Dhoomakethu and to serve the people better, Amaran slips away unnoticed from the palace. Dhoomakethu and Kamavalli are happy at the news but Mallika and the king are plunged in grief.

Amaran soon becomes the idol of the people and to get rid of him Dhoomakethu imprisons him. He poisons the king and imprisons Mallika separating her from her child. With the help of Padmini they break prison only to be recaptured by Dhoomakethu who condemns Amaran to be burnt alive. The gods are wrathful and a sudden downfall of rain puts out the fire and turns the people against Dhoomakethu. Kamavalli is killed by a dagger intended for Padmini. But Padmini is also killed by a dagger at the end, flung by Dhoomakethu. That leaves Mallika and Amaran with the usual kingdom and cradles.

When three women fall in love with an idiotic looking poet, one must admit that love is blind. Or is it a subtle suggestion that the actor behind the poet is still so popular that several women should look at him with amorous eyes? Whatever the motive behind the role, the characterization of the poet's role should not have been so flattering and stupid as to look unreal. In life quite a few poets die for want of love and it is because they miss the woman that they often charge their words with the sex and sweetness of their missing sweetheart.

Kailash, a newcomer, gives a good account of himself in "Yadgar", a social story directed by Brij Rani for Bima Productions.

The story has no rhyme or reason. It fails in its petty theme of glorification of an individual. And a story in which a dagger misses its target twice and kills the wrong ones should become a pretty packet of convenience to the writer.

MAN OF CLAY!

M. K. Thyagaraja Bhagavathar proves that man is made of clay in the all-important role of the poet. In a motion picture, he wears a face that does not move at all and makes gestures that remind you of a Mint-Street pimp. And when he wears the robes of a prince, he looks like a Duke's state-coach driver. Out of 17 songs in the picture he has something or the other to do with thirteen of them. He indulges in musical acrobatics and the songs he sings are effective enough to drive any audience out of the theatre, if not actually out of its mind. Thyagaraja Bhagavathar seems to have become an old man now and even the synthetic youth of the screen can not restore his old glamorous days. It is time he played the roles of singing sadhus so popular with story writers for philosophizing film sequences.

N. S. Krishnan plays the parasite to the poet and keeps harping about the "land where there is no want". The man still seems to have the vodka in his head He and his wife seem to be in the picture to guarantee box-office success. But the guarantee seems to have failed miserably. These two bores should now be reshipped to Russia where they can be taught cooperative farming.

The only redeeming feature in the picture is T. R. Rajkumari. Attractive as ever with her magnetic eyes, this graceful woman plays her part beautifully and brings some interest into a picture otherwise completely boring. And yet a talented artiste like T. R. Rajkumari ought not to have accepted a poor story like this to frame her art. A few more pictures like this would spell her suicide as an artiste.

Both B. S. Saroja and P. K. Saraswathy are not bad as Mallika and Kamavalli. Probably they would have put more heart in their jobs had they a less ugly poet to love. Women like to see before they believe. K. S. Angamuthu as the termagant wife of the priest has done a good job of her role.

The production values are dreadfully poor—everything being so primitive. The dialogue is ineffective and the songs create laughter at places where pathos is intended. The direction is amateurish and unintelligent.

When the picture fades out with Amaran and Mallika standing together, Amaran says, "Look! What a multitude of people have come to see us!" And you look around and see an almost empty theatre. Well, "Amarakavi" can not fill empty theatres nor the empty purses of exhibitors. The picture is a sorry flop as an entertainment.

AMARAKAVI

Producers: **Nagoor Cine Productions**
Language: **Tamil**
Dialogue: **Suradha**
Music & Lyrics **G. Ramanathan & Party**
T. A. Kalyanam
Cast: **M. K. Thyagaraja Bhagavathar, N. S. Krishnan, T. R. Rajkumari, B. S. Saroja, P. K. Saraswathi.**
Released at: **Paragon, Madras**
Date of Release: **9th February 1952**
Directed By:
F. NAGOOR

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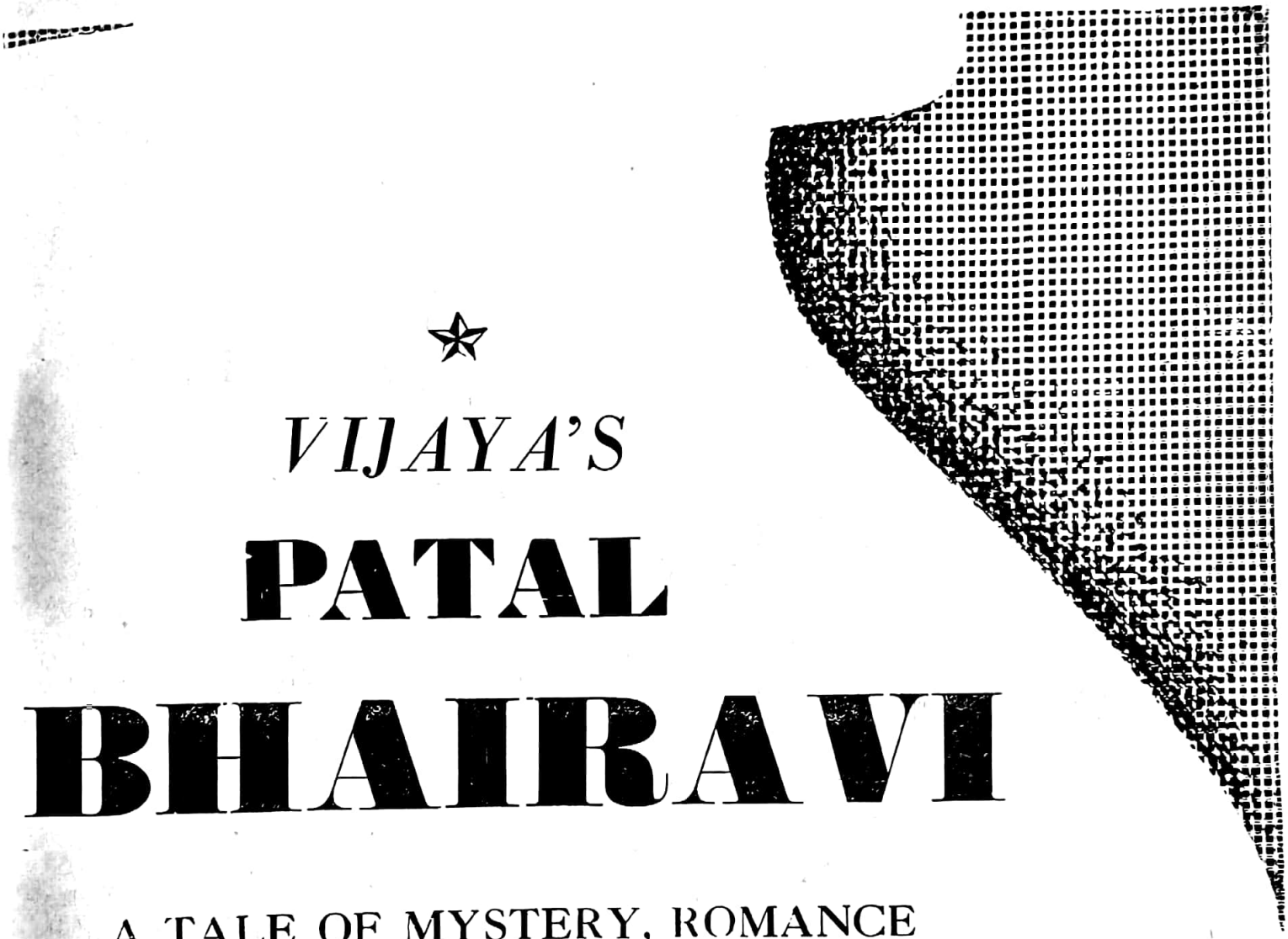

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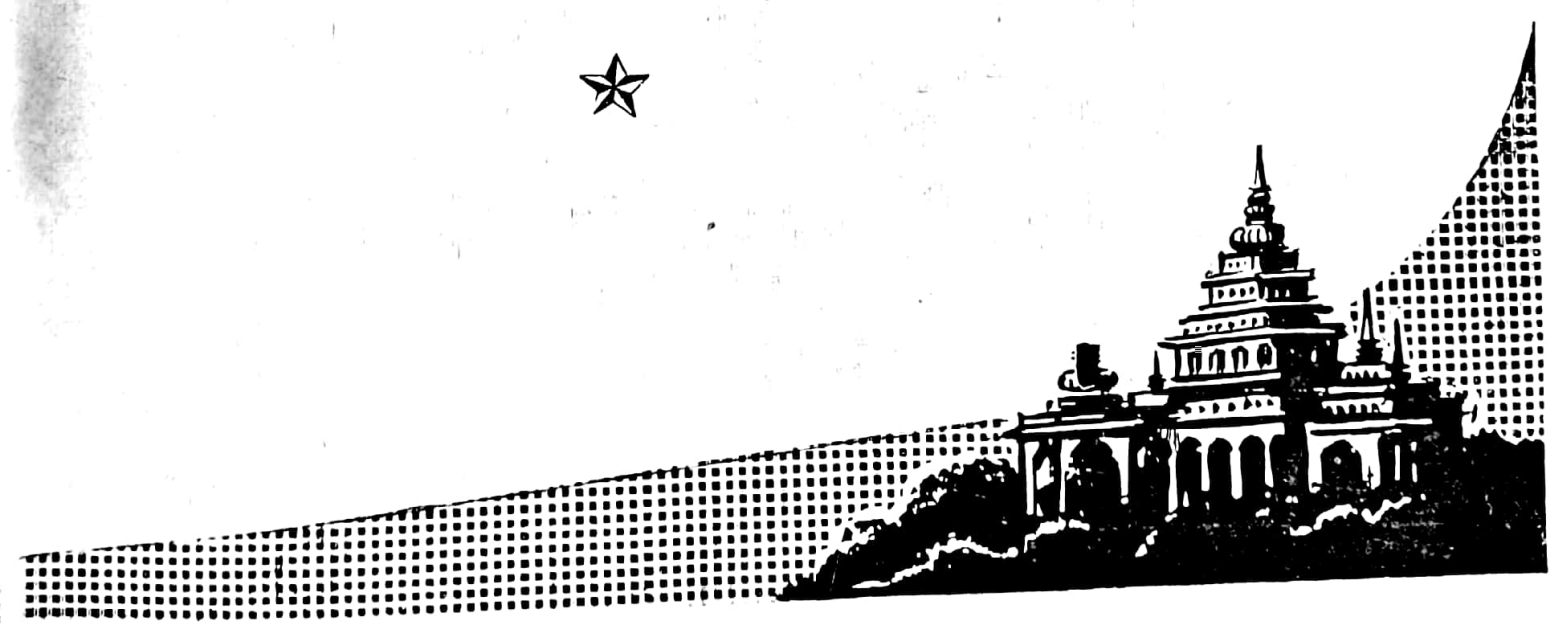

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AT HOME AND ABROAD

EXPENSIVE KNOWLEDGE!

Bombay, March 5.

Mr. K. V. Thakkar, one of the organizers of the Open Air Theatres at Azad Maidan, revealed that owing to the inefficiency and mismanagement of the Films Division of the Government of India, they incurred a loss of Rs. 40,000/- and all that within a week from January 25 to February 2. Mr. Thakkar also said that the Films Division did not give its co-operation to the extent promised and took up an attitude which was more "commercial than cultural."

Well, we knew about the Films Division long ago but Mr. Thakkar had to pay forty thousand rupees to get his information.

PIOUS TALK!

Los Angeles, March 4.

Addressing the Ebell Club of Los Angeles, Mr. B. R. Sen, Indian Ambassador to the U. S., made a few suggestions to promote goodwill and better understanding between the United States and India. One was the distribution of books about India in the United States and about America in India, so that people came to know these countries. Another was production of motion pictures depicting the ideals that inspire Americans and the values they hold dear and more India-made motion pictures about India and the Indian people for U. S. consumption.

With plagiarism in vogue amongst film producers, it is difficult to spot anything Indian in our pictures these days. If some sensible film producer picturizes an Indian theme with the correct Indian atmosphere, we are sure it will go well with the American audiences, provided, of course, the Hollywood producers and distributors allow the picture to be generally released in America.

SUICIDAL!

Lahore, February 19.

At a meeting held on Monday the 18th February, the Pakistan Central Film Advisory Committee recommended the imposition of a license system on the export and import of films to and from India. The resolution said that the grant of such licenses would be on the ratio of export of one Pakistani film against the import of four Indian films. The Committee also recommended that an inquiry committee should be set up to collect statistics and study the financial aspects of the film industry in Pakistan.

The imposition of a Quota Act like this sounds very patriotic but does not work out satisfactorily in commerce as was proved in the case of the British Quota Act, which brought Britain's film industry to bankruptcy instead of building it up.

Pakistan's miserable production record during the last four years is not so inspiring as to warrant a Quota Act at this stage, unless the idea is merely to impose vindictive restrictions on Indian films. But then there are already many restrictions and impositions of this type on Indian films. What is the new thrill in a Quota Act which will ultimately work against the theatres in Pakistan?

EMBRACING A TREE!

Poona, March 3.

Film actor Dev Anand was hurt in a motor accident about 40 miles from Poona while returning from the outdoors of "Jaal" on 28th February. Geeta Bali who was sitting next to him also got a severe shaking and a few glass cuts on her face. Dev was at the steering wheel when the car went off the road and embraced a tree. He was taken to the Sassoon Hospital suffering from a severe shock while Geeta proceeded to Bombay.

Both are reported to be improving fast and are expected to resume their work soon.

GOING RED!

Rome, March 3.

"The Desert Fox", a picture on Rommel, created trouble in one of the cinemas at Rome, where it was objected to by ten young demonstrators belonging to the Communist Party. According to the "Unita", the people's indignation is growing and will show itself if the film is not taken off. As the excitement spread, many from the university and factories joined in the demonstration and sang the Garibaldi Hymn (Italy's national anthem). As they were bundled into waiting police trucks, they began singing again and new demonstrators came on the scene.

BEATEN BUT NOT LICKED!

London, February 22.

Over 15,000 actors, actresses and musicians have been affected by the slump in the entertainment business in Britain. The three Unions—Variety Artistes Federation, Equity and the Musicians' Union with a combined membership of 40,000 drew a grim picture of the entertainment world when they said: "Every year about 1000 actors and actresses are turned out by the schools. Unfortunately there are not enough plays for them owing to a slump in the theatre".

Even the snow does not freeze the new romance between Ashok Kumar and Kamini Kaushal in "Poonam", a romantic tale produced by P. N. Arora and directed by M. Sadiq for Kay Arts.

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CHILD KIDNAPPERS!
AH, GET AWAY YOU RASCALS! LEAVE THOSE BABIES ALONE!
WONDERFUL GRENADES! SEE, STALIN HAS DROPPED NEHRU AND STARTED RUNNING, AGHESON!
YES, I HAVE NEVER SEEN HIM RUNNING LIKE THIS, HARRY!
THAT IS WORSE THAN HARRY'S ATOM BOMBS, MAO! LET US RUN!
BREAD! THAT IS A WOMAN'S WEAPON. DAMN UNFAIR TO PROTECT TO THE END JOB!
Mrs. Eleanor Roosevelt said in New Delhi that the United States must be made to realize that "Communism is not fought just with guns but with bread too".
New Delhi, March 13, 1952.

Young men and women who used to draw £25 sterling a week are now seen outside the Labour Exchange drawing unemployment pay amounting to £2-10s for married men and £1 6s for the others.

Artistes in India are luckier for even an extra earns a better wage than an actor in Britain these days.

LOVE WITHOUT JOB!

Beverley Hills, California, March 1.

Edward G. Robinson who had a quarrel with his son two weeks ago and had ordered him out of the house, bailed him out of jail on Friday the 29th February.

Edward Robinson Jr., who is 19, said that he did not want to live on "the crumbs from my father's table". The whole trouble started with his Mexican elopement.

We hope Robinson Jr. lives up to his word and proves that he is as tough as his celebrated father.

COUNT OF TEN!

London, February 21.

M. G. M. star Elizabeth Taylor, 21, married British actor Michael Wilding, 41, in a ten-minute civil ceremony in old Caxton Hall. A big crowd greeted them outside and a chivalrous London Bobby actually lifted her and carried her to the car.

Later on at a reception, held at Claridges one of London's popular hotels, Elizabeth in reply to a query by a reporter said that she was keen on having a large family. "How many?" he asked. "Why just as many as possible!" said Elizabeth.

Well, it took them ten minutes to be united. Let us hope every minute guarantees ten years of happy companionship.

"STARS OF THE INDIAN SCREEN"

This wonderful book of stars and their lives has once again to be slightly delayed because of the sudden and unfortunate illness of Mr. Baburao Patel.

The book, however, will be definitely on the stalls during the month of April.

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WRONG TALK!

Lucknow, March 6.

Speaking at the Cinema Exhibitors' Conference, Mr. Hafiz Mohammad Ibrahim, Communications Minister, Uttar Pradesh, said that motion pictures played a great part in the life of the people for good or for bad and they should be controlled closely by the State and used for the good of society. 68% of the total capital invested in the industry was from Uttar Pradesh. Again 73% of the film producers in India and about 90% of the artisans came from U. P.

There were 50 delegates representing 150 cinema houses and Chandulal J. Shah presided over the Conference. In his speech, he complained of the disabilities of the film industry arising from excessive taxation.

Couldn't this Exhibitors' Conference have been utilized to better theatre conditions in India instead of ventilating their usual grievances against the Government? The exhibitors owe a duty to their patrons first rather than to the producers. Profits come from the filmgoers.

OLD GIRL GARBO!

Isle of Capri, February 25.

The mysterious Greta Garbo is reported to be interested in a British court photographer at the moment. She has taken up a villa in the Isle on a two-year lease.

The Isle of Capri probably makes people go romantic. Gracie Fields recently married here a radio-repairer. Garbo seems to have chosen the right nationality for her frigid personality.

PURE NEIGHBOURLY LOVE?

New Delhi, February 21.

According to M. N. Semenov, Deputy Minister of Cinematography of the Soviet Union, Russia wanted to shoot a full length feature film on India. They had written for permission to the Government of India for the "mutual shooting" of films in the two countries and offered to pay 65% of the expenses. The proposal was that Soviet technicians should work on an agreed script for 2½ months in India while Indian technicians would be allowed to shoot a documentary on the life of the Russian people during the same period. Both the films could then be used to promote mutual understanding between the two peoples. The Government of India

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While threatening Dev Anand with a revolver, Kishore Sahu is himself scared in "Zalzala", a social story produced and directed by Paul Zils.

had not yet sent a reply though the offer was made a month ago.

Indeed, the Russian solicitude for the Indian people is very touching.

REALLY, MAGGIE?

London, February 22.

Margaret Rawlings, the actress wife of Sir Robert Barlow, addressed a lunch-time forum in London and passed some interesting remarks on men and women. She held that women were the equals, often superiors, of men in vocations outside the home. Said she: "Where women are superior, it is a very out-of-date prejudice that because she has to rear and bear the children she must go on looking after them when they are a little bit older. Nothing but prejudice prevents a perfectly nice, ordinary man, who is good for nothing better, from looking after the home while the women could do something outside which is of value to the community."

What has Sir Robert Barlow to say about Maggie's crazy notions?

WHITE DEMOCRACY!

Chicago, February 19.

Mr. Ralph Bunche, Director of the Trusteeship Division of the United Nations, in a speech before the American Association, U. N. O., condemned the shocking incidents involving Negroes which occurred recently in Illinois and Florida. He compared the United States to a huge "Goldfish bowl" where incidents of racial violence were committed in the name of democracy.

Isn't it time the U. N. O. solved this problem at home before sitting in judgement over the problems of other nations? And the condemnation comes from no less a man than Ralph Bunche, who has himself been a victim of this ugly racial discrimination many a time.

WISDOM WITH TIME!

Bombay, March 2.

The Government of Bombay have again relaxed the cut in electricity in the Bombay-Poona area from the 1st of March. Air conditioning plants in cinemas, theatres, hotels, restaurants, offices, business premises and public places can now function if the consumption of electrical energy in a particular month is restricted to two-thirds of that consumed during the corresponding month of 1951. In October 1951, air conditioning in these places was totally prohibited owing to a shortage of electricity.

Conditions seem to have improved after Filmindia's editorial article on the restrictions imposed on air-conditioned cinemas.

T. V. DAMAGES!

Los Angeles, February 18.

American comedian Harold Lloyd filed a $300,000 suit for damages on the National Broadcasting Company and the Los Angeles Television Station for using his old film "Safety Last" on television without his permission. This picture was made in 1929 and its unauthorized use constituted copyright infringement.

Even old junk pays in Yankeeland.

HEINZ, SECOND BEST!

Hagen, Ruhr, February 20.

52 year old Heinz Arntz, Germany's non-stop piano player, created a new record in continuous piano playing with 220 hours. During the time that he played he smoked 1000 cigarettes, drank 11 pounds of coffee, and ate 150 rolls of peppermints.

Our Pandit Nehru can beat Heinz hollow in a non-stop vocal cord contest. And all he needs is a crowd and a small well of water.

WHITE CIVILIZATION?

Cape Town, February 19.

The Minister of Justice introduced a bill in the Union Parliament to make whipping compulsory for certain offences including rape, robbery and housebreaking. He added that the bill was not

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based on political considerations but intended to combat the rising number of crimes.

In the last five years in South Africa there were 175,000 cases of housebreaking, 12475 of rape, 38,000 of robbery and 163,000 assaults with intent to commit rape, murder, robbery or serious bodily harm. The crimes were committed by white and non-white men but the Minister did not tell us how many white men were punished.

DISPATCHED TO "JANNAT"!

Bombay, February 20.

A sixteen-year old student who is alleged to have made indecent overtures to a lady inside the Imperial Cinema while seeing a picture, was stabbed to death by her male escort on Tuesday the 19th February.

According to the police, Mohammad Hussain Ahmed, 25, attended the matinee show at the Imperial Cinema with two ladies. Some students sitting behind are reported to have made overtures to one of the ladies. After the show got over, Mohammad Hussain picked up a quarrel with one of the students and as tempers rose, he whipped out his knife and stabbed the boy, Hassan Yusuf Rajkotwalla. Hassan was removed to the hospital where he succumbed to his injuries.

It looks as if Muslims carry knives these days with the same religious fervour with which Sikhs carry 'kirpans'.

BRANDED!

Hollywood, February 23.

The Hollywood Foreign Correspondent's Association voted Frederic March and Jane Wyman as "the best actor and actress of the year." Frederic's performance in "Death of a Salesman" and Jane's portrayal in "The Blue Veil" secured these Awards for them. "A Place In the Sun" was voted as the most dramatic and the best produced Hollywood picture.

This beggar, Rehman, has bad manners. With a girl like Usha Kiran by his side, he remembers food in "Zakhmi", a social story produced by M. & T. Films Ltd.

NEUROTIC YANKEES!

London, February 26.

Popular British novelist, Richard Greene, author of the "Third Man" who recently returned from the United States said that there was "a strong atmosphere of fear" gripping the American film industry.

Greene was refused a visa to the United States at first because he had been a Communist for four weeks at the age of 19. Later he was granted the visa as he had to give advice on the filming of "End of an Affair" in Los Angeles. Said Greene: "There is a strong atmosphere of fear. The searchlight has been turned full on and there is fear that a disgruntled employee might name you as a Communist". As regards a war scare in America, Greene said that in the film world at least, there was a recurring wave of fear with each new inquiry.

The House Un-American Activities Committee, we believe, is still doing its job of witch-hunting.

ANOTHER FARCE!

Berlin, February 26.

Another International Film Festival is being held at West Berlin from 12th June to 25th June. About £5800 or 70,000 marks will be spent on the festival. Last year the allies gave nearly 100,000 marks or £8300.

Why not send our Hirlekar as India's representative? He will manage to get some one to foot the bill and then come and tell us tall stories about the Germans.

Lalita Pawar and Shahu Modak have a pathetic moment in "Bhakta Pooran", directed by Dhirubhai Desai for Vinod Films.

SABRE RATTLING PORTUGUESE!

Hong Kong, March 3.

A cinema house in the Portuguese colony of Macao, 40 miles west of Hong Kong was the scene of an incident between the police and a Chinese cinema audience.

20 armed police entered the theatre and stopped the showing of the Chinese film "United Together Until Tomorrow". In the confusion, three members of the audience and one cinema employee were injured.

30 trade unions in Macao demanded from the colony's authorities, an apology from the police for creating trouble. They

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Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes and Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

AND NOW LOST THEIR JOBS!

"In May 1948 the Madras Government purchased an 8 seater twin Engine British aircraft for the use of ministers for their tours at a cost of Rs. 2,55,490|- and named it "Hanuman". As this aircraft was used by ministers only twice or thrice, it was decided to sell it and the Government invited tenders subject to a minimum of Rs. 1,80,000|-. As the response was not satisfactory it was auctioned on 30-1-'52 after spending Rs. 1,52,000|- for maintenance, establishment, airport fuel and other charges from May 1948 to July 1950. Since then and up to January '52 another Rs. 90,000|- was spent on its maintenance. Thus it cost the Government Rs. 5,07,409|-. When it was auctioned the highest bid was Rs. 70,000|- and that also on condition that it should be delivered within six months with a certificate of air worthiness valid for one year.

"Now, who conceived the idea of buying an aeroplane for ministers' tours and naming it "Hanuman" are state secrets. The ministers who travel for nearly 3 weeks every month are said to be doing so to come in contact with the masses and redress their grievances. How can they reach the masses in villages in aeroplanes when airports in Madras state can be counted on one's fingers? And no wonder they used it only twice or thrice in about 4 years although the plane cost over five lakhs of rupees. What a luxury!"

CANNANORE. *Miss K. P. Rajamany.*

WELL, VASAN?

"In a big city like Madras with a teeming population of 16 lakhs there are only 28 cinemas. Out of this, 5 show English pictures, as many as 17 are monopolized by Tamil and Telugu pictures and only 6 remain for screening Hindi pictures. As a result of this, releasing a picture has become a really tough job for the distributor and we have not been able to see pictures like "Gopinath," "Buzdil" etc., which have been praised by Filmindia. Mr. Patel, will you please ask your friend Mr. Vasan, the famed millionaire of the South, to build a couple of good cinemas and thus relieve the congestion?"

MADRAS. *S. A. Hasnath.*

DUMB GODS!

"The local Prabhat Talkies is built just next to a temple. The distance between these two is hardly ten yards, having a common boundary wall. On the cinema boundary there is a Sikh restaurant owned by the proprietors of the same cinema. The drain of the kitchen of the restaurant flows into the temple compound carrying in it unholy refuse such as meat-pieces, egg-shells, bones etc.

"We cannot understand how the Government has granted a licence to construct a cinema house at such a place. Can we not do something to safeguard the sanctity of the temple?"

SAHARANPUR. *Mahendra Kishore.*

CLIFFORD, THE PENSIONER!

"Mr. Wazir Chand Mehra of New Delhi has, in the January issue, complained of the presence of vulgar jokes and obscene songs in Kuldeep's "Balo". The complaint is genuine and can be applied almost universally to nearly all Punjabi pictures. This is particularly true of those produced recently some of which specialize in abundance of vulgarity. Here I cannot resist the temptation of naming "Mundri", a Punjabi picture imported from Pakistan. Its songs and jokes, especially those in a singing girl's home, hit a new record in double-meaning vulgar terminology.

"The responsibility for the continuance of this unhappy state of affairs cannot be thrown on the producers' shoulders alone; the Censors, to my mind, are equally to blame. While the audacity of the producers in this matter can be understood, it is not easy to excuse the Censors for their nonchalant attitude. Entrusted as they are with guarding public morals, they need to be alert and conscientious in their job, if they are to justify their existence."

SIMLA. *Prithi Paul Singh.*

SINGING PEOPLE'S SIGHS !

"It is shocking that in a music-mad country like India, people should have little or no sense of music at all. The Himachal Pradesh Government (which incidentally has its headquarters at Simla) celebrated the Republic Day by playing film music. From amongst many records played on the occasion, the two that persist in my memory were: "Khushi ke sath duniya men hazaron gham bhi hote hain; Jahan bajti hai shehnai, wahan matam bhi hoti hain" and "Teri duniya men dil lagta nahin, wapas bula le". Mr. Patel, could there be a sadder commentary on the intelligence of the organizers?"

SIMLA. *Miss Malvinder Nalwa.*

FOR MUNSHI'S HEIR !

"Your editorial 'Food for Fifty Two?' is a positive pointer to the food situation in our country in its grim reality. It is a fine piece of literature as well, at once symbolic and synthetic. Some may argue that our food problem has become so complex that it is beyond the comprehension of the man-in-the-street. To them your contribution will amply serve as the simplest treatise on the subject. In a language, plain and precise, you have done remarkably well to pose the problem in a very sound and convincing manner. And here lies the stamp of a versatile artist. It seems our white-capped masters believe in alleviating pain by ignoring it. It is ridiculous even to think that they are going to solve the entire problem by some catchy slogans. But then you are the person who has always played the role of a champion taking up the common man's cause in true spirit. I am sure millions will join

Sandwiched between two girls, Sajjan still gives a good account of himself in "Nirmohi", a social story produced by Sheetal Movies.

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Ashok Kumar obviously has eyes that cannot see in "Shole", a social theme directed by B. R. Chopra for Hira Films.

me when I say you can never lie with your eyes shut while your brethren groan. How does it touch our sentiments when you say, "Our food problem has thus been turned into a damn criminal farce....."

"The editorial traces the cause of the misery thrust on us right from the pre-partition days to the present day. It becomes abundantly clear that the food shortage is as much man-made as God-made. How we wish the men ruling the roost would pay heed to the warnings sounded by 'filmindia' from time to time! It does not call for much of imagination to understand that much fuss, vain and futile, has been made over the problem in question which has nevertheless assumed gigantic proportion and is well nigh threatening the very liberty of the land.

"Your bold exposition is as much critical as constructive. Your entire approach is in a mood to make and not to mar. Hence the sooner Mr. Munshi—or who next—amends the weak points visualised by you, the better for these 350 million Indians—poor Indians—who suffer for no fault of theirs."

ARRAH. *Malati Lata.*

FRENCH ENTERTAINMENT!

"In Pondicherry, the capital of French India, there are no concrete structures for cinemas. At present there are five houses, all of palm leaves. In these theatres the higher class patrons suffer much because of the number of pillars hiding the screen. The exhibitors are not worried about the comfort of the people; when there is a crowd every one is sure to get a ticket for the lower class (sand floor) even if there is no more space to sit. (Tickets are not refunded).

"Usually the collection is good, because the people there are not worried about the story as long as they hear some catchy tunes.

"Why should not some enterprising exhibitor like Mr. Modi build a theatre in Pondicherry with the co-operation of the government there and give an example of good showmanship to others?"

BOMBAY. *S. Chakrapani.*

EXPLOITATION!

"Certain advertisement films masquerading as documentaries are exhibited in many theatres to the utter annoyance of the spectators. In order to publicize a certain tooth paste or a soap, a cock and bull story is created in which the tooth paste or the soap comes to the rescue at the climax. Polite company cannot tolerate this nonsense.

"Every person attending a picture enters into an implied contract with the exhibitor. The spectator pays a certain amount of money to the exhibitor in consideration of his exhibiting a particular picture only. A documentary enforced by the government or a trailor can be reasonably accepted, but certainly not a piece of rubbish like this. It is purely a matter of money making and propaganda for the exhibitor and the producer respectively. And besides being an irritation to the spectator, this lawlessly robs his precious time and spoils the taste of the main entertainment fare."

MADRAS. *V. D. Janakiraman.*

MONKEY PAGEANT!

"Kindly let me echo the following grievances of Delhi film fans through your esteemed columns.

"It was advertised by Shri Mohinder Singh Bedi, City Magistrate, who was the managing chief of the "Film Star Pageant" held in Delhi on 23rd February, that about a score of film stars will drive past the audience in the National Stadium and that play-back singers such as Talat Mahmud, Lata and Mukesh will sing to the public. The citizens thus mislead by the advertisement assembled in thousands to witness the Pageant in the Stadium.

"Quite contrary to the advertisement and our expectations there was no such music and our hopes were dashed to the ground when just before the commencement of the 'caddish programme' the authorities begged on the microphone for the services of some one from the audience, who could play on the Tabla. Mr. Patel, from this you can just imagine the shabby capacity of Mr. Bedi's management.

"Now let me come to the Pageant itself. The decorated jeeps of popular stars like Nargis, Naseem and Motilal had name-boards of the stars but those of the foreign,

Romance is taking new poses on the Indian screen and this tickling-the-shoulder-with-chin pose is practised by Asha Mathur and Vijay Kumar in "Alif Laila", produced and directed by K. Amarnath.

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Good, old Naseem still looks charming in "Betaab", a social story directed by Harbans for Sushil Pictures.

Bengal and South Indian artistes went abegging. So the less familiar were never introduced to the public.

"The last but not the least, a word to our stars that monkey manners do not take their prestige or popularity any higher. It is simplicity, soberness and gaiety that count and from this point of view Durga Khote and Naseem Banu offered a copy-book behaviour.

NEW DELHI. *Maharaj Krishan.*

STAMMERING IN FILMS!

"Recently while seeing "Albela", I was shocked to see the way stammering was sought to be made a source of amusement in the picture. Stammering is of no one's own making. It is a natural infirmity over which no one has any control. In the circumstances, therefore, it is but meet and proper that instead of making fun of it, we should give it our fullest sympathy.

"The case is, however, quite the reverse, and more so with our films which invariably find a source of constant joy and humour in stammering. While I do not want to single out any particular film—as there are many pictures besides "Albela" in which stammering has been made fun of—I could only appeal to the good sense of the "entertainers of our nation" that the film people should refrain from creating laughter out of others' miseries, particularly so when one is not personally responsible for it. Finding amusement from a man's personal follies can be understood. But what justification can there be in amusing oneself for acts in which one has no hand, I fail to understand. Amusement, no doubt, there should be in our pictures, but certainly not by injuring others' feelings."

NEW DELHI. *R. C. Jain.*

FATHER LEFT BEHIND CROOKS!

"The Film Stars' Cricket Match, the final Test between the M.C.C. and India and the International Film Festival recently held in Madras attracted large crowds but the number of people that assembled to pay homage to the Father of the Nation on the occasion of the "Sarvodaya Day" could be easily counted on one's fingers. The sad conclusion to be drawn from this is that any personality in the realm of entertainment or sport can command fanatical hero worship but men who have shaped and are shaping history in other walks of life often go unwept, unhonoured and unsung. What a fall from Sarvodaya to Celluloid and Cricket!"

MADRAS. *P. Krishnamurti.*

AGREED!

"In your filmindia issue of February 1952, one Sindhi gentleman (Mr. G. T. Jiandani) had the courage in asking you a question that you were being hated by all the Sindhis. Your sarcastic reply is quite reasonable, but I would point out to you sir, that most of the Sindhis who read filmindia, have got profound respect and regards for you and consider you as the best journalist of India. It is a damn lie that we Sindhis hate you. Believe me, sir, that your masterly editorials regarding refugee properties in Pakistan, published in filmindia some months back, were fine examples of your sympathy towards us and it will be a shame on our part if we even think of the term "hatred" towards you.

"When I read the above question of Mr. Jiandani, I being a Sindhi could not refrain from contradicting the false allegation against you and it is only therefore that I have taken the liberty of expressing my views about you sir.

"Please pardon me for this letter, but for God's sake do not condemn all the Sindhis for the sake of a few individuals."

BOMBAY. *H. M. Butani.*

REMEMBER PRESS ACT!

"You have done a signal service to the Government and the film exhibition trade of Pakistan by your fact-studded editorial

That nose of Prem Nath has become worse but it suits "Parbat", a dynamic thriller produced by Varma Films.

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If the flowers could speak they would tell us what is going on between Manhar Desai and Nigar Sultana in "Hyderabad", a social story produced by New Voice Pictures.

in the February issue of "filmindia". The case of Pakistan is like a man who would be prepared to set fire to his own house in order to see some damage done to his neighbour's property. In all our dealings with Pakistan since the evil day of partition one fact has emerged: that is, that the set of men who preside over the destinies of Pakistan have little regard for justice and fairplay.

"There can be no greater friend of Pakistan than our Prime Minister but even he had to acknowledge the fact that it was only the stationing of our troops on our borders that prevented a war with Pakistan. This policy should now be the beacon-light to guide us in our relations with Pakistan. Is it not, therefore, disappointing to see that a man of your robust commonsense should have failed to suggest really adequate measures to meet effectively the calculated attempts on the part of our "neighbour" to see us down and out in every field?"

BOMBAY. *Mohansingh S.*

TREASURE OR LOOT?

"I draw your attention to your answer to the question of Mr. G. Prasad (Bangalore) Filmindia, January 1952 issue on page 24: (Ques.) Taj Mahal reminds me of the immortal love between Shah Jehan and Mumtaz. (Ans.) "And it reminds me of 20,000 human beings pressed into forced labour for 20 years to perpetuate the passion of a prince."

"Was Shah Jehan a bankrupt and had nothing in his Royal treasure? You perhaps do not know that the Royal treasury of Shah Jehan was famous for its rich store. You perhaps do not know that Taj Mahal cost Rs. 9 crores and 17 lakhs."

BANARAS. *G. A. Farooqi.*

TOO TRUE!

"In his notorious book "Verdict on India", Beverley Nichols remarked that Indian film artists have turned their back upon life. This observation caused a lot of wrathful indignation in Indian circles and every critic, becoming for once the sole custodian of India's art and industry, set out to repudiate the charge. At that time when our country was under the British boot, this defence on the part of our journalists was most opportune and highly commendable.

"The proper time, however, for the consideration of these remarks is now—now that we are a free nation and have to create and originate art in conformity with our glorious culture and traditions of which we hear so much every day. Did Mr. Nichols speak the truth or did he merely vomit out his bile as a British stooge? In my opinion, he did speak the truth. Our artists have really turned their back upon life. Illiterate and ignorant as most of them are, they have never attempted to understand life: the only thing they understand is the jingle of coins. Their outlook on life is very narrow and parochial with the result that whatever they depict is devoid of art.

"As a patriotic Indian it makes me ashamed to make this sad confession, but it is true nevertheless. The question now is: Will something be done to improve matters or shall they be allowed to drift from bad to worse?"

SIMLA. *Prithi Paul Singh.*

GREATER SHAME IN BOMBAY!

"I do not know how the Film Festival was managed in Bombay, but in Madras it was an unholy mess. First, the most rotten theatres in the city were chosen—"Crown", "Select", "Sagar", "New Elphinstone"—all ancient rotten theatres which ought to have been demolished long ago. The only decent theatre chosen, the "Minerva", was extremely small and scarcely able to tackle the vast crowds which thronged to see the festival pictures. The festival was supposed to have been held by the Films Division of the Government, but of it, there was no sign at all. The Soviet delegates were utilized by the local Reds for their own propaganda stunts, while the local screen buffoon, N. S. Krishnan, who has already drawn comment from you for his antics, pounced upon the Soviet delegates to advertise himself.

Nargis is angry and Gope and Gulab do not know what to do, though Bharat Bhushan does, in "Pahili Shadi", a social theme produced and directed by Ram Daryani for Krishin Movietone.

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"Thus the entire purpose of the Festival was lost and it fizzled out. The local cine artistes did not benefit much from the festival, nor did the public know much about foreign films. The net result was that certain theatre owners made pots of money and some other people made political capital out of the Festival.

"It is a shame that the purpose for which the festival was organized was completely lost sight of."

MADRAS. *N. V. Sundaram.*

SON-IN-LAW SHOW!

"You, more than anybody else, know what Kashmir and its Lion cost us poor Indians. In return we are entitled to expect something from the Kashmiris. What do we get? Nothing except some advice from our fatherly Sheikh Sahib, as to how to run our affairs.

"Recently a Kashmir Art Emporium was opened at Madras. We had been to purchase some articles there. But what do you think we did? We came back dazed and bewildered at the Himalayan prices. Do you believe it, Baburao, there was a single shawl costing nearly Rs. 8000|-? All other articles were equally costly and the prices quoted were breath-taking. I do not think that even the rich can afford to patronise the Kashmir Emporium, unless they are overloaded with ill-gotten black market wealth. I cannot understand the purpose of opening such an Emporium. What do they take us Madrasis to be—fools with lots of money? Anyhow the local Art Emporium is poor advertisement for Kashmir and the salesmen there are destined to become expert fly-catchers unless something is done to stagger down the fancy prices."

MADRAS. *G. Ramarathnam.*

WELL, MADHU?

"It is disheartening to see a talented and versatile artiste like Madhubala appearing in a series of flops like "Nadan", "Nazneen", "Khazana" and so on and that way the end of her silverlined artistic career does not seem to be very far off. She is probably following the maxim of 'spinning money as fast as possible' and her predecessor, Suraiya, is perhaps, completely forgotten by her. Her career now reminds me of an Urdu verse 'hasrat to un ghunchon pe hai jo bin khile murjha gaye."

NEW DELHI. *Maharaj Krishan.*

Indian boys and girls now need American costumes for their romantic interludes. Here is Jeevan trying to magnify the big-made Mohna in "Shole", a social story directed by B. R. Chopra for Hira Films.

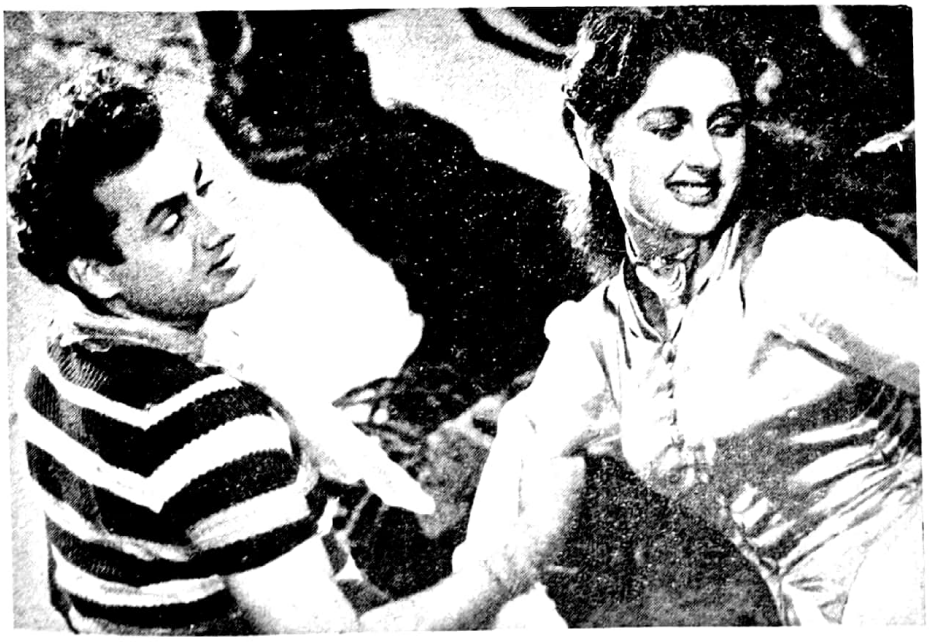
KICK OUT DIWAKAR

"The way the International Film Festival was organized here, it has not only proved the incompetency of the Films Division to organize such a show, but what is more important, it has brought down the prestige of our country in the eyes of the foreign delegates. Before a large gathering of about 50 thousand spectators at the National Stadium, some of the film stars were made to go round in jeeps throwing flying kisses to all and sundry. This was the much advertised Film Pageant. Let there be no more of these international festivals if we are treated to such farces.

"It has been reported in the "Statesman" that delegates to this festival from abroad had to make their own arrangements for travel, accommodation etc. and fend for themselves. Some of the delegates had to buy their own tickets to see the films. No proper arrangements were made to receive the foreign delegates on their arrival in India What a shame!

"It is understood that offers made by the film trade were not accepted by the Films Division and the trade was not taken into confidence. The failure of this festival is therefore due to the mismanagement of the Films Division. It is high time that Diwakarji should get rid of his incompetent officers."

NEW DELHI. *Usha Koparkar.*



Shekhar and Bina Rai make an exciting romantic team in "Sangam", a social story produced by Rajhans Pictures.

NO FUNDS!

"While going through the letter of Shri Ananda P. Bangera of Bombay under the caption 'Parsis are generous' in the February issue, another incident of Filmindia's popularity comes to my mind. One copy of your magazine comes in our local Municipal Library. It is always an amusing scene to see how eagerly people read 'filmindia'. Not less than 3 boys read it at a time and while one set goes on exploring its material, another set of two or three gentlemen waits impatiently

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MOTILAL

and

Indian Rita Hayworth
SHYAMA

in

KHUSHBOO

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RANA INDU SHUMSHERE

Controller of Productions
B. S. NEPALI

Music by
SHANKERLAL

Production Managers
B. P. Sharma & P. K. Mukherji

Written & Directed by
GOPAL SINGH NEPALI

The Poet-Writer whose songs become popular hits even before a picture's release

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to get hold of the copy. Natural as it would be under these circumstances, it becomes very hard to recognize 'filmindia' after its fortnight service at the library.

"Seeing its demand and popularity with the regular library-goers, would not it be wise for the Municipality to subscribe for two copies of "filmindia" instead of for one?"

SIMLA. *Bal Krishan.*

BLINDED BY HATRED!

"I happened to see 'Akeli', a Pakistani picture, produced under the banner of Caravan Pictures. It stars Charlie, Neena, Ragini and Ajmal etc., who can be said to be the cream of the Pakistani artistes. Believe me, Mr. Patel, this was the rottenest motion picture I have had the misfortune of seeing recently. Charlie bores to death the audience with his usual monkey pranks and excessive over-acting. Neena, the one time mystery girl of the Indian screen, has been entrusted to play a maiden's role which, taking into account her present age and charm, least suits her. 'Akeli' is the embodiment of everything that can be classed as third rate. Its story is poor, its dialogue is still poorer (in spite of the fact that Urdu is said to be the national language of Pakistan) and less said about the technical and production values of this picture the better. In short, 'Akeli' beats hollow the poorest Indian picture produced in recent times.

"One wonders then why the Pakistan Government do not see the pros and cons of the film situation in their country and are still bent upon imposing direct or indirect restrictions on Indian films? Do the men at the helm of affairs in Pakistan hope to feed a chain of 300 and odd cinema houses with pictures like 'Phere', 'Mundri' and 'Akeli' the meagre output turned out by the Pak film producers during four years of their independent venture?"

SIMLA. *Krishna B. Madan.*

DR. ROY'S SECRET!

"In the State of West Bengal construction of new cinema houses is strictly banned due to short supply of building materials. But I wonder how "Menoka" a luxurious cinema house in South Calcutta was very recently thrown open to the public while some other cinema houses still await their licences?"

CALCUTTA. *Jagdish Lal Shah.*

SLEEPING CLIFF!

"The other day I saw a picture given "A" certificate named "David And Bathsheba" exhibited at the local Globe Cinema. I was stunned to see a number of boys and girls of various ages and enjoying the picture very much.

"In spite of so many incidents already brought to notice by Filmindia from time to time, one wonders what the hell our old Cliff does, the way we see him sleeping over such a vital problem."

CALCUTTA. *J. L. Kholbheteria.*

SCARED!

"The news that film star Dilip Kumar would be coming and stopping at the Carlton Hotel for a couple of days spread among Lucknow students like wild fire. They left their classes, suspended studies, and ignored other important engagements to meet or at least have a 'darshan' of the film star. Every time they collected they were told that Dilip Kumar was too busy and would not come out to meet them.

"This increased their eagerness all the greater. On the 29th February 1952 they assembled in large numbers in the compound of the hotel to wait on Dilip Kumar. But Dilip Kumar was disinclined to meet the students. The students lost all their patience and resorted to all sorts of rowdyism. The hotel authorities had to call the police to disperse the angry crowd which created an unpleasant scene. Still Dilip Kumar did not stir out of his room to pacify the students and left Lucknow the same night without opening his lips about his seclusion or indifference.

How many girls in India wear that dress? But that is what Hollywood pictures are doing to our girls. The beautiful Indian sari will soon be replaced by these disgraceful bandages if Bina Rai becomes popular in "Shole", a social story directed by B. R. Chopra for Hira Films.

"Will you please advise the film stars visiting a town for the first time to reserve some time for their eager film fans or to keep their arrival a secret?"

LUCKNOW. *P. K. Tandon.*

YANKEE YARN!

"The much-boosted Asia Special Issue of "Life" has come as a deep disappointment, dashing more hopes than it raised. The special feature articles that were publicised in advance with all the superlatives have turned out to be just a mixture of cockeyed facts and pure fiction.

"This is well illustrated by the section dealing with the so-called Film Queens of Asia. Do you know who represents India? Begum Para, of all people, who, it is stated, hit the jackpot in the Indian version of Howard Hughes' "The Outlaw"! I cannot swallow all this without a pinch of salt. What these Yankees do not seem to know is that Begum Para has never been an outstanding artiste nor quite so popular as to be called a Film Queen which title can be claimed only by Madhubala or Nargis. And as for the Indian version of "The Outlaw", I believe it was never made. As a keen student of the Indian film industry and an ardent reader of "filmindia", I feel I should know better!"

SIMLA. *Prithi Paul Singh.*

CLIFF'S HEADACHE!

"Along with a Laurel-Hardy comedy 'Saps at Sea', 'The Virgins of Bali', a documentary on Bali islands was shown recently at Paragon. As the posters, stills and other publicity material of the said documentary carried the picture of a woman with bare breasts, the theatre was overcrowded at the premiere show and the blackmarketeers made a swell job by selling As. 10|- tickets for Rs. 2|-. Though the picture was restricted to "Adults" only, I found a number of teen-agers purchasing tickets in the black market and rushing to the auditorium. I think the granting of an Adult Certificate is an open invitation for younger folks to see the prohibited picture and sooner this is scrapped, the better for the trade and the public."

MADRAS. *S. A. Hasnath.*

ASKING FOR THE MOON!

"Many of our film directors seem to be very fond of depicting in their pictures the African or Tribal dances with their usual folk songs. If they have any art-value, I don't know. But, as a layman, to me—and I feel that is the case with the majority of the people—they sound not only meaningless, but give a constant headache during the two-and-a-half hours one has to sit in a picture house.

"So great is the weakness for these dances and songs with some directors—Mr. Santoshi being particularly one of these—that on the least pretext they try to shove in these sequences into a picture, whether fitting or not. Apart from their being meaningless and idiotic, such sort of sequences also involve a considerable waste of the much needed celluloid. Our directors will be doing a lot of good, both to themselves and to the cinegoer if they utilize the time, money and energy they waste in such sequences, and present instead something which is sensible and really entertaining."

NEW DELHI. *R. C. Jain.*

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EVERGREEN STORY OF A
FIERY VISHWAMITRA
ALL CALAMITIES TO

C. M. Trivedi's

Raja Ha

राजा

Music
Direction

World Rights Controlled by

YOUR PRESENT IS BRILLIANT BUT YOUR FUTURE...

FOLLOW TRUTH AND GOD
WILL BE WITH YOU...

FULFILLING A PROMISE
GIVEN IN DREAM...

DEMANDING

Jaimia

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MONARCH WHO HUMBLED
BY SMILING THROUGH
UPHOLD TRUTH !

rishchandra

हरिश्चन्द्र

HUSANLAL BHAGATRAM

RAMAN B. DESAI

BANSAL PICTURES

309, TARDEO ROAD BOMBAY. 7.

THE LAST ORDEAL
SHAMES THE SOUL-LESS
SAINT & UPHOLDS TRUTH
ALL SEEM TO BE SPELLBOUND - WHY ?..
HIS NEED IS GREATER THAN MINE...
THE SUSPICIOUS HUSBAND...
PURCHASED AS SLAVES IN AUCTION...
AND HE A WATER-BEARER...
ND OF FLESH'...

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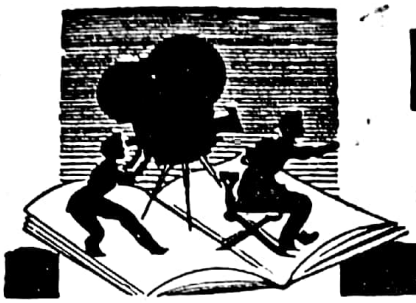

PICTURES IN MAKING

KAYARTS (Bombay)

Producer P. N. Arora's pride picture "Poonam" starring petite Kamini Kaushal and Ashok Kumar, is more than half-way through. "Poonam" contains an emotional theme and director M. Sadiq is reported to have done a good job of it. Filmgoers must remember that this is Kamini's very first picture after her two years absence from the screen and it was Producer Arora who induced this charming star to resume her popular screen career. Asha Mathur, the Sahu girl of 1951, has another dynamic role to portray in "Poonam".

DEEPAK PICTURES (Bombay)

Those filmgoers who love action pictures will have plenty to see in "Sindbad the Sailor" directed by Nanabhai Bhatt. With beautiful Naseem as the centre of attraction and Ranjan braving many a storm to win her heart, "Sindbad the Sailor" is likely to prove popular at the box-office. Comedian Bhagwan plays an important role, adding his weight to the light moments in the picture.

TRIBHUVAN PRODUCTIONS (Bombay)

Mr. Goverdhandas Aggarwal, chief of Tribhuvan Productions, is taking a keen interest in "Shole" and that is why we expect it to be good. Director B. R. Chopra has brought glamorous Bina Rai and Ashok Kumar together for the first time and they will give you just the thrill that you will never forget. Others in the cast are Purnima, Jeevan, Mirza Musharaff, Mohana, Manmohan Krishna and two new finds—Baby Naz and Baby Romi. "Saahil" a mystery drama written by I. S. Johar is ready to go to the sets. This screenplay conceived on original lines stars the ever popular Nargis opposite Shekhar. The supporting cast consists of Motilal, Jeevan and Manmohan Krishna.

FILMISTAN LTD. (Bombay)

Director I. S. Johar's "Shrimatiji" starring Shyama and Nasir Khan seems to have been liked immensely by the masses the way it is attracting them still at the Krishna Cinema, Bombay. Shyama is reported to have given the best performance of her career. "Shrimatiji" is packed with catchy songs and dances, all designed to entertain. "Anand Math" and "Prince Salim and Anarkali" are fast nearing completion.

MAJESTIC FILMS (Bombay)

Working quietly and steadily, Producer J. Om Prakash has nearly completed "Farmaish" starring Vijaylakshmi, Kuldip Kaur, Bharat Bhushan, Gope, Pran and Chandrashekhar at the Modern Studios, Bombay. Director B. K. Sagar has made it a musical comedy with music provided by Husanlal and Bhagatram. The world rights of "Farmaish" have been sold already to Messrs. Shivsarandas Kashinath, Bombay and it is likely to be released some time in May.

CHITRAKAR (Bombay)

Director Shantikumar has completed a good bit of "Mashuqa" at the Famous Pictures Studios. This romantic tale brings together two popular singing stars —Suraiya and Mukesh, and one thing the producers promise us is a feast of music. Music director Roshanlal is reported to have given some attractive tunes. The supporting cast consists of Agha, Kuldip Kaur, Durga Khote and Amir Karnataki.

N.V.M. PRODUCTIONS (Bombay)

The Mungrey Brothers have been working hard the last few months trying to complete "Lalkunwar" a stirring story of love, mystery and chivalry. Written by that popular writer R. S. Choudhary and directed by Ravindra of "Nagina" fame, "Lalkunwar" is bound to bring some excitement in the lives of ordinary filmgoers. Suraiya, our melody queen, plays the heroine opposite Nasir Khan while good support is lent by Durga Khote, Jairaj and Usha Kiran. Agha is, of course there, to guarantee you a few laughs. Yet another attraction is music by S. D. Burman. Sahir Ludhianvi has composed the lyrics.

NEW PREMIER FILMS (Bombay)

Producer M. S. Ahluwalia is waiting anxiously to release "Nau Bahar" at the Roxy, Bombay, and other North Indian cities on 16th May. "Nau Bahar" has a theme which will move the heartstrings and bring a repeat audience to the theatre. It tells the story of a blind man in search of a voice that he has learned to love, ably portrayed by Ashok Kumar, one of our popular heroes. Nalini Jaywant is the beautiful girl who inspires Ashok and makes him understand the true meaning of love. Pradeep and Nakshab have written the lyrics while music director Roshan has given some catchy tunes. Ashok Kumar and Ahluwalia have already got the screenplays of productions No: 2 & 3 ready and that will keep them busy for the rest of the year.

Nalini Jaywant is waiting for Ashok Kumar's decision in "Naubahar", a social romance produced by Mr. Ahluwalia and directed by Pandit Anand Kumar for New Premier Films.

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For Territorial Rights Contact:

Telephone: 60334

KRISHIN MOVIETONE

Vincent Road, Dadar,
Bombay 14.

Telegram: SUREHIT

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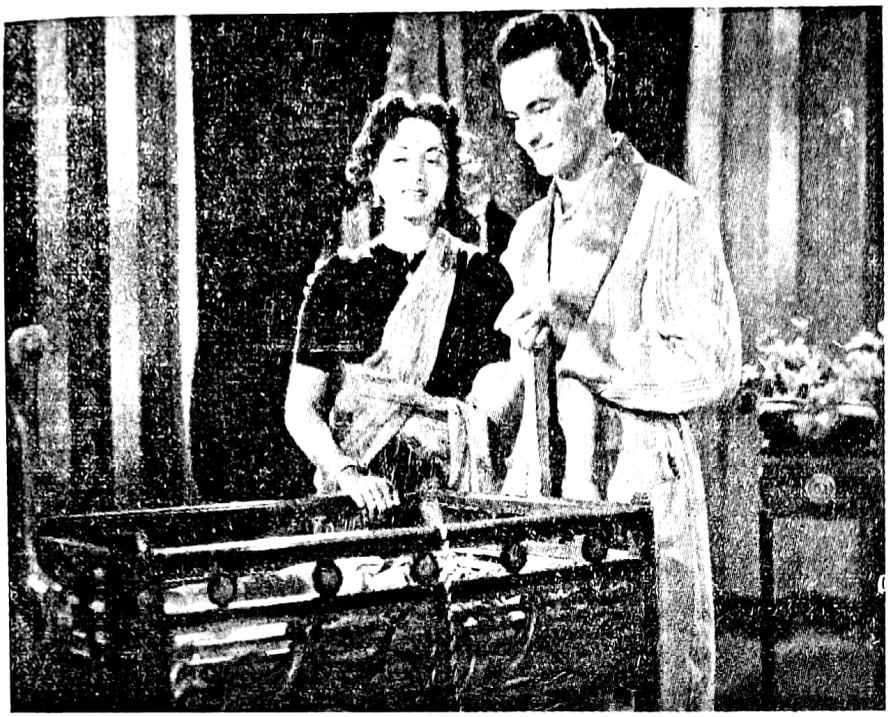

Gloating over their 'production', Suraiya and Mukesh now sing a lullaby together in "Mashuqa", a romantic story directed by Shanti Kumar for Chitrakar.

FALCON FILMS (Bombay)

Producer Lulla is one of those men who knows the value of box-office stars. And that is why he brought charming Bharati Devi of New Theatres fame all the way from Calcutta to star in "Baghdad" opposite Ranjan. Bharati Devi made her debut way back in 1939 in "Doctor" and immediately attained stardom. Lively and bubbling with vivacity, Bharati has any number of fans not only in Bengal but the whole of India. Some of her unforgettable portrayals were in "Wapas", "Saugand" and "Manzil". Bharati will remain in Bombay for some more months as she has been signed by Producer Kardar and Bombay Talkies.

HINDUSTAN CHITRA (Bombay)

"Hamari Duniya" is making good progress at the studios. Producer Kishore Sahu's "Sanna" starring Bina Rai, Rani Chanda, Shakuntala and himself and directed by Kedar Sharma is awaiting release in Bombay.

NEW SAI PRODUCTIONS (Bombay)

Producer-cum-music director C. Ramchandra performed the muhurt of "Jhanjhar" starring Kamini Kaushal on 14th March before a large gathering of friends and well-wishers at the Jagriti Studios, Chembur. With Kedar Sharma directing it, we will certainly look forward to seeing something artistic and emotional. Let us hope he will not disappoint us with talented Kamini as the heroine and Usha Kiran, Sajjan, K. N. Singh, Om Prakash, Motilal and Sunder to give support. Lyrics are by Rajendra Krishna while Ramchandra will see to it that we get box-office tunes.

K. AMARNATH (Bombay)

Producer-director K. Amarnath is bent on making "Alif Laila" a box-office hit of the year. With his wide and varied experience of film making, K. Amarnath might well succeed. This tale of fiery adventure and wild romance stars Nimmi, Asha Mathur, Pran, Gope, Murad and Vijay Kumar. Shyam Sunder is in charge of music while Sahir Ludhianvi is writing the lyrics. K. Amarnath has already disposed of the territorial rights for Delhi, U. P., Bengal, South and East Punjab.

SUSHIL PICTURES (Bombay)

Their maiden production "Betaab" starring Naseem, Kamal, Arti, Murad, Kumar and others, had a successful run at the Swastik, Bombay, and in other towns as well. Ashok Kumar performed the muhurt of "Lagan" at the Eastern Studios on the 15th March and director Harbans seems to be in earnest about it. The story is by M. R. Nawab. The star cast consists of Ashok Kumar, Nimmi, Kamal, Pran, Murad and Bhagwan. We hope director Harbans gives it a box office complexion so that the dough automatically comes home. The world rights of "Lagan" are with Mansukhlal P. Shah.

GOEL CINE CORPORATION (Bombay)

Producer-director Devendra Goel has done more than half of "Aas" starring vivacious Kamini Kaushal opposite Shekhar. Devendra is always conscious of the box-office requirements having already made two popular pictures, "Ankhen" and "Ada", and we suppose "Aas" will also follow suit. Lyrics are by Shailendra and Hasrat Jaipuri while music is by Shankar and Jai Kishen. "Aas" is a Lucky Chance Production, another unit of Goel Cine Corporation.

GOPE PRODUCTIONS (Bombay)

Producer-director Ram Kamlani is a happy man with the release of "Hangama" a hilarious comedy starring Nutan, Nasir Khan, Gope, Yakub and K. N. Singh, now running at the Lamington Cinema, Bombay. Every minute of "Haangama" is either a chuckle or a laugh and no wonder, people seem to have taken to it. At the studios, director O. P. Datta is busy shooting "Malkin" starring Purnima, Gope, Durga Khote, David and Raj Mehra.

KRISHIN MOVIETONE (Bombay)

Director Ram Daryani is reported to have made "Pahili Shadi" a romantic drama with "psychological overtones". With Nargis to interpret these overtones, "Pahili Shadi" has every chance of becoming a thrilling experience for the filmgoer. Others in the cast are Motilal, Bharat Bhushan, Manorama, Gulab and Gope. Music is by Robin Chatterjee.

NIHAL FILM CORPORATION (Bombay)

Producers R. Vashdev and K. Jaisinghani are happy these days with "Aaghosh" progressing satisfactorily. Taking the Himalayas as the background for some passionate romance, director R. D. Mathur hopes to make it a different picture. Nutan plays the female lead opposite Nasir Khan with Meenakshi and Agha lending support. Some of the territorial rights have been already sold.

BANSAL PICTURES (Bombay)

Distributor Kidarnath Bansal controls the rights of the following pictures and he seems to have purchased them with an eye on the box office. They are: "Raja Harishchandra" starring Sumitra, Prem Adib, Gope and Bipin Gupta; "Ansoo" starring Kamini Kaushal and "Lokmanya Tilak" starring Gajanan Jagirdar.

JAGAT PICTURES (Bombay)

"Amber" starring Nargis and Raj Kapoor is fast nearing completion. A lot of money has been spent on outdoors and the net result is that the scenic value of "Amber" has increased considerably. There are also some spectacular dance numbers by Cuckoo, Aga and Raj and no filmgoer can afford to miss an entertaining picture like this. Photography is by Saju Naik. The paper work of their next social is ready and will star Vyjayantimala.

TALWAR FILMS (Bombay)

"Saqi" a costume fantasy, starring Madhubala and Premnath, has done good business in all the different towns where it has been released including Bombay. Producer-director Talwar completed some outdoor sequences of "Sangdil" starring Madhubala and Dilip Kumar at Khandala and the picture will be ready before long. "Sangdil" is a story of two romantic hearts which beat in unison to the tune of love.

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BARODA THEATRES LTD. (Bombay)

Director C. L. Dheer has nearly completed "Bahu Beti" starring Geeta Bali, Vijaylakshmi, Amarnath and Jaswant. This domestic social is reported to contain plenty of mass appeal and that may be the reason why all its distribution rights have been already purchased. S. D. Batish has composed the music.

KAMNA PRODUCTIONS (Bombay)

Produced and directed by Devi, "Kamna" is said to be a social with a purpose. It stars Madhubala opposite Dev Anand with Ullhas, Chanchal, Mirza Musharaff and Yasmin contributing their bit. With S. D. Burman in charge of music, we can safely guarantee some lilting tunes. Photography is by Keki Mistry.

AKASH CHITRA (Bombay)

Believe it or not, Producer-director K. B. Lall tells us that two thirds of "Angaray" is ready. He has, besides, planned a trip to the Tibetan border to photograph some picturesque scenery for his "Angaray". With an excellent cameraman like Faredoon Irani, we have no doubt "Angaray" will look a poem in celluloid. We also hope the picture includes some charming Tibetan belles and not merely the beauty of Tibet.

FILMKAR LTD. (Bombay)

"Ghungroo" a first class entertainer, has proved popular at the box-offices and it looks as if producer Rajendra Jain knows the secret of making a box-office hit. Though their costly production "Anarkali" has been given up, other pictures are progressing rapidly. Director Ramesh Saigal has speeded up work on "Shikwa" starring Nutan and Dilip Kumar. "Maan" which went on the sets on 31st January, is more than one-fourth completed and stars Ajit, Kumar, Durga Khote, Chitra, Yashodhara Katju etc. Filmkar has bought the world rights of "Hamdard" produced by Asha Biswas, starring Nimmi and Shekhar.

FILMARTS (Bombay)

Director Guru Dutt took his unit to Malwan for the shooting of "Jaal" and four songs were picturized there. "Jaal" is a story of the fisher people and Guru Dutt tells us that he has given the necessary atmosphere to bring home the theme to the masses. Producer Seth Fatechand is already pleased at the results of "Jaal" and feels sure that this one will be a worthy successor to his widely acclaimed "Buzdil". "Jaal" stars Geeta Bali, Dev Anand, Purnima, K. N. Singh, Ram Singh, Krishna Kumari and Raj Matwalla, a new find.

INDIA FILM EXCHANGE (Bombay)

This distributing company has bought the rights of "Jaal" produced by Filmarts and we are quite sure that it will draw in the profits all right when the picture is released. Yet another, is "Shin Shinaki Booblaboo" produced by Santoshi which is reported to be a breezy comedy.

SABHARWALS (Bombay)

Director B. Trilochan returned from the Kulu valley where some breathtaking scenes were picturized for "Ashiana" a tender love story starring Nargis and Raj Kapoor. Attractive Nargis plays a typical Kulu girl and wears the beautiful Kulu costume so that Raj falls in love with her all over again in "Ashiana". Others in the cast are Mohana, Randhir and Shivraj. Lyrics are by Rajendra Krishna set to music by Madan Mohan.

M. & T. (Bombay)

Director Najam Naqvi has tried to achieve a new effect by a careful blending of wit and pathos in "Rangeeli" written by Inder Raj Anand and Vishram Bedekar. Rehana plays the difficult role of a street waif opposite Raj Kumar, a dashing newcomer. Though some of the situations provoke laughter, there is an underlying current of tragedy which makes "Rangeeli" different from the usual stuff we see on the screen. The supporting cast consists of Yakub, Leela Misra, Cuckoo, Balam, S. Nazir and Surendra Jnr.

NAYA SANSAR (Bombay)

With the thundering success of "Awara", Screenplay writer K. Ahmed Abbas has become enthusiastic about "Anhonee" which he is producing and directing. Quite a few sequences have been completed at the Modern Studios. "Anhonee" is a story of two girls diametrically opposite in their mental attitudes, beautifully acted by Nargis in a dual role. Needless to say, Raj Kapoor leads the male cast supported by Om Prakash, David and Badriprasad.

COMMERCIAL FINANCE CORPORATION (Bombay)

Mr. Dewan Dinanath, chief of this well-known company, is not a new name to film producers. He has financed pictures like "Albela", "Saqi", "Ek do teen" and "Sangdil". Mr. Dewan Dinanath has now opened a new distribution office in Bombay. The first two pictures scheduled for release in Bombay are Nigaristan's "Moti Mahal" and Talwar's "Sangdil".

LATA PICTURES LTD. (Bombay)

Directed by Bal Gajbar from a story by Bhausaheb Apte, "Sandesh" is almost ready for release. "Sandesh" tells us the story of a doctor who became a cynic after disappointment in love and how his mother reclaimed him to make him a kindly doctor with an optimistic message for the ailing and the suffering. The star cast consists of Lalita Pawar, Durga Khote, Umesh Sharma, Madan Bakshi and Nana Palsikar.

FILM FINANCE LTD. (Calcutta)

"Anmol Sahara" has been censored and is scheduled for an early release at 18 cinema houses in Calcutta. Most of the artistes are new finds but with a gripping story "Anmol Sahara", we think, will be liked by the masses. There are 13 songs and 6 dance numbers to enliven the picture. Geeta Roy is reported to have sung some soulful songs. In the meantime, the script work of "Diwani" and "Andhi Jawanian" is being finished.

Pran always keeps one waiting and rushes at the other. Here is an interesting situation with Munnawar Sultana and Vijaylaxmi in "Toofan" a social story produced by Starlight Pictures.

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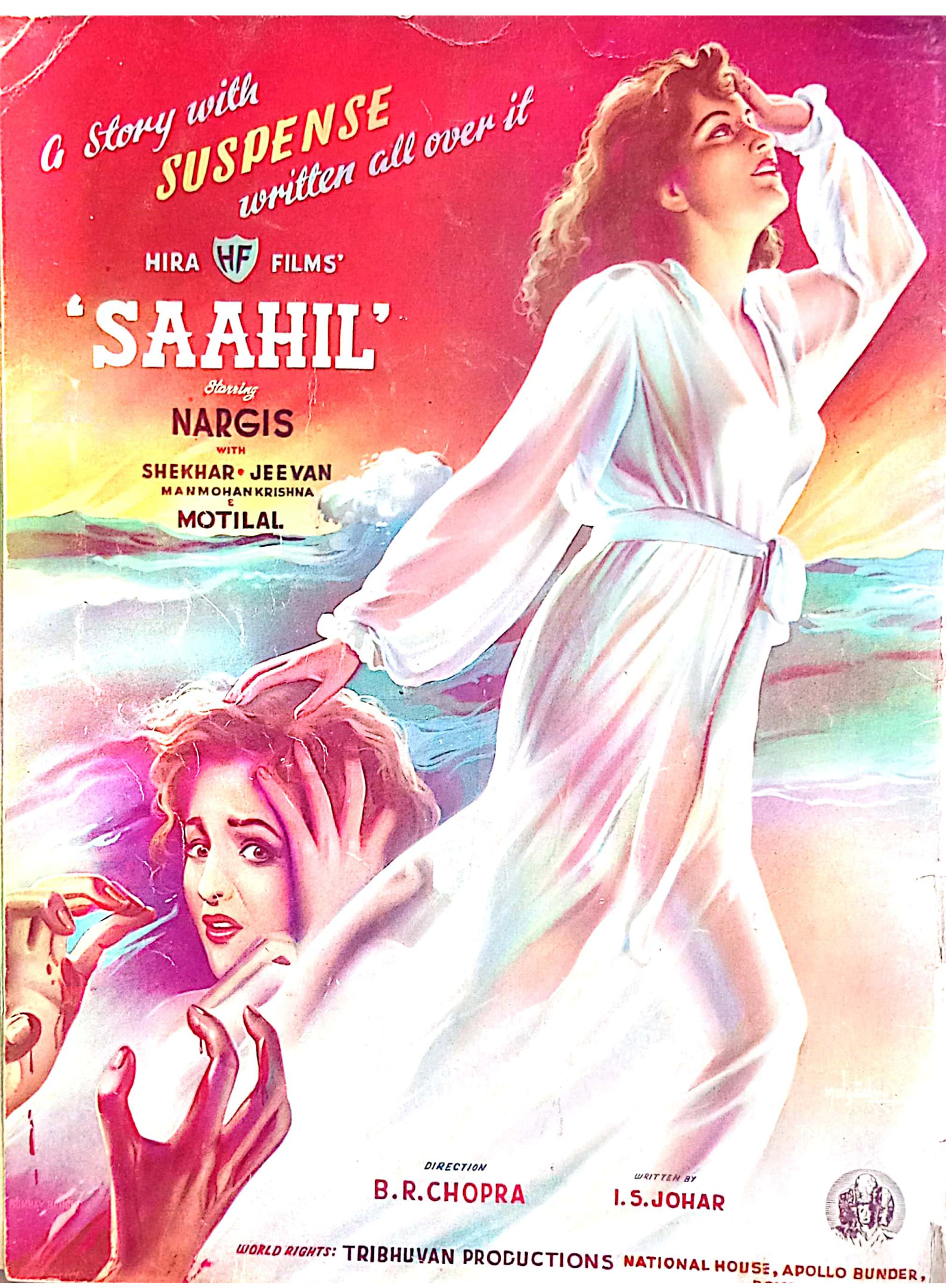

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